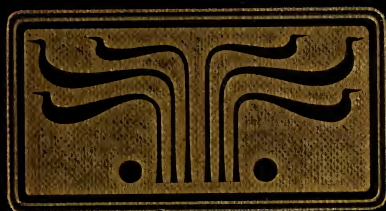


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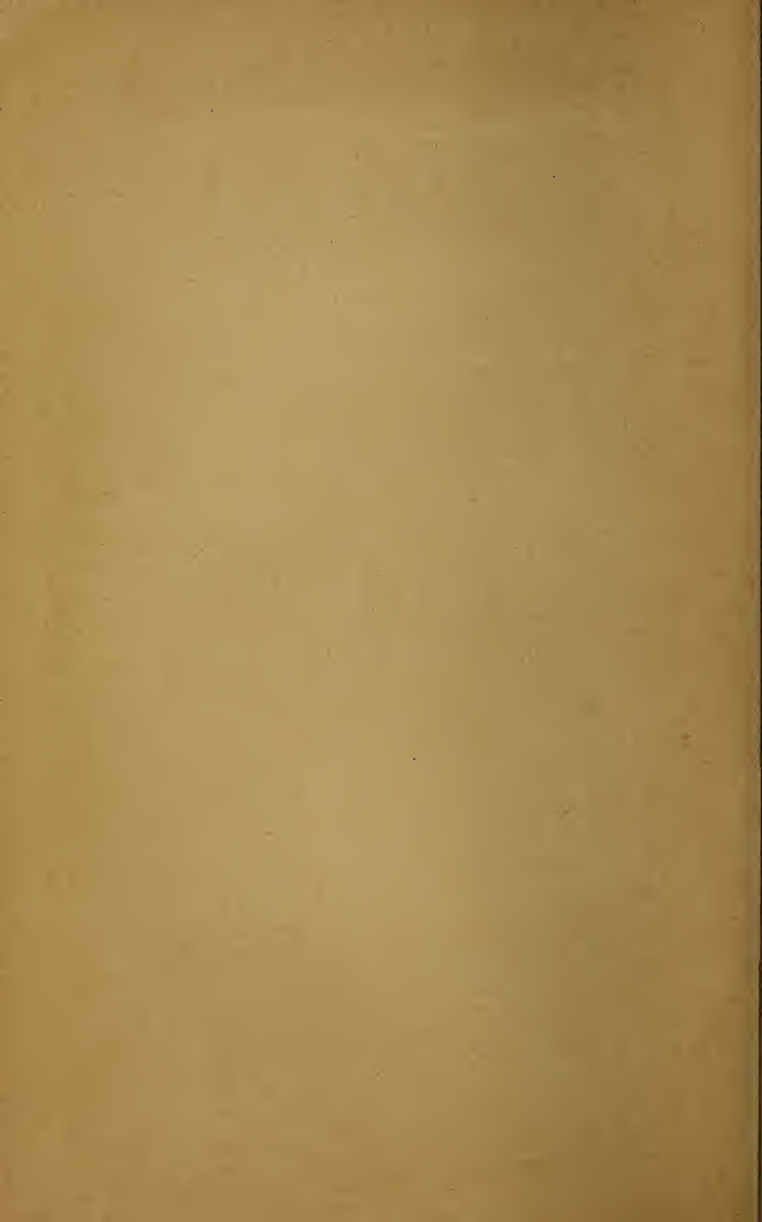
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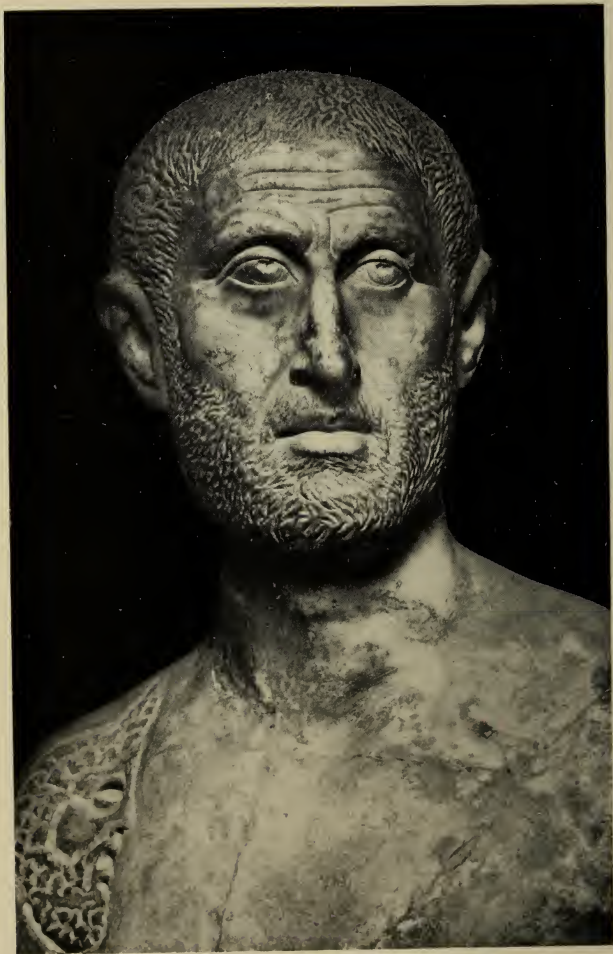
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TERENCE

THE PHORMIO OF TERENCE

Terentius Afer, Publius

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LONDON

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PREFACE

This edition lays no claim to being critical; it is intended mainly for the upper forms of schools as an introduction to the study of Plautus and Terence. Only such critical notes are given as seemed absolutely necessary, and these are put into a separate appendix.

The text adopted is in the main that of Dziatzko's edition as revised by Hauler (Leipzig, 1898). In preparing the explanatory notes I have had this edition constantly before me, and have also consulted the best-known English and American editions, to all of which I am considerably indebted.

Most of the illustrations in the text are reproductions of those with which the Vatican MS. of Terence is adorned. This MS. dates from the tenth century, and at the beginning of each play a complete group is given of the masks representing all the characters, while at the beginning of each scene some special incident is also illustrated. Only a selection of these miniatures is given in this edition.

For convenience' sake the references in the notes are to page and line. But the continuous numbering is indicated in the headline of each page of the text, and also in the table on page 120.

W. C. L.

GLASGOW, *Jan.* 1902.

CONTENTS

| | Page |
|---|-------|
| INTRODUCTION— | |
| I. The Ancient Comic Drama - " " " " " " | ix |
| II. Plautus and Terence - - " " " " " | xiii |
| III. The Roman Theatre - - " " " " " | xix |
| IV. Plot of the <i>Phormio</i> - - " " " " " | xxiii |
| V. Terentian Metres - - " " " " " | xxv |
| G. SULPICI APOLLINARIS PERIOCHA - - " " " " " | xxix |
| PERSONAE - - " " " " " " | xxx |
| TERENCE—PHORMIO - - " " " " " " | i |
| TABLE OF METRES - - " " " " " " | 65 |
| NOTES - - " " " " " " | 67 |
| CRITICAL NOTES - " " " " " " " | 117 |
| INDEX TO NOTES - " " " " " " " | 121 |

LIST OF ILLUSTRATIONS

| | Page |
|---|-------|
| 1. Bust of Terence - - - - - <i>Frontispiece</i> | |
| 2. Remains of the Greek Theatre at Taormina in Sicily (View of the Stage and Orchestra) - - - - - | xvii |
| 3. Remains of the Greek Theatre at Taormina in Sicily (View of the Orchestra and Auditorium) - - - - - | xviii |
| 4. Bone Admission Tickets to Theatre - - - - - | xx |
| 5. Masks - - - - - | xxi |
| 6. Masks worn by the Characters in the <i>Phormio</i> - - - - - <i>facing</i> | xxx |
| 7. <i>Da. Accipe, em:</i> Lectumst: conueniet numerus quantum debui.—I. ii. 2 (52) - - - - - | 5 |
| 8. A Barber's Shop - - - - - | 6 |
| 9. <i>Ph. Quid ais?</i> <i>Ge. Huius patrem uidisse me et patruom tuom.</i> —II. ii. 21 (198) - - - - - | 11 |
| 10. <i>Ge. Ere, salue; saluom te aduenisse gaudeo. De. Oh,</i> <i>Bone custos, salue, columen uero familiae.</i> —II. iii. 56 (286) - - - - - | 17 |
| 11. <i>Ge. Eo. De. Videtis quo in loco res haec siet.</i> <i>Quid ago? dic, Hegio. He. Ego? Cratinum censeo.</i> —III. iii. 6 (447) - - - - - | 25 |
| 12. <i>Ge. Sterculinum! Ph. Dorio,</i> <i>Itane tandem facere oportet? Do. Sic sum: si placeo, utere.</i> <i>An. Sic hunc decipis! Do. Immo enim uero, Antipho, hic me decipit.</i> — III. v. 41 (526) - - - - - | 31 |
| 13. <i>De. Quid ille tam diu</i> <i>Quaeso igitur commorabare, ubi id audieras?</i> <i>Ch. Pol me detinuit morbus. De. Vnde? aut qui?</i> —IV. i. 6 (572) - - - - - | 32 |
| 14. <i>An. Sed patruom uideo cum patre adstantem. Ei mihi,</i> <i>Quam timeo . . . Ge. O salue, noster Chremes!</i> —IV. iii. 2 (607) - - - - - | 37 |
| 15. <i>Ch. Respice ad me. So. Di obsecro uos, estne hic Stilpo?</i> —IV. vi. 13 (740) | 43 |
| 16. <i>Ch. Ehem, Demipho.</i> <i>Iam illi datumst argentum? . . . ei, uideo uxorem.</i> —V. iii. 1 (796) - - - - - | 46 |
| 17. <i>Ge. Sed ego nunc mihi cesso, qui non umerum hunc onero pallio</i> <i>Atque hominem propere inuenire, ut haec, quae contigerint, sciat.</i> —V. vi. 4 (844) - - - - - | 51 |
| 18. The Gynaecium - - - - - | 52 |
| 19. <i>Ph. Nausistrata, exi! Ch. Os opprime: inpurum uide</i> <i>Quantum ualeat. Ph. Nausistrata! inquam. De. Non taces?</i> —V. viii. 93 (986) - - - - - | 57 |
| 20. <i>Na. Quis hic homost?</i> <i>Non mihi respondes? Ph. Hicine ut tibi respondeat,</i> <i>Qui hercle ubi sit nescit? Ch. Caue isti quicquam creduas.</i> —V. ix. 2 (991) | 58 |
| 21. Man playing Double Pipes - - - - - | 68 |
| 22. Hand-mill - - - - - | 86 |

INTRODUCTION

I. THE ANCIENT COMIC DRAMA

Our knowledge of the Roman Comic Drama is drawn entirely from the works that have come down to us of the two great Roman playwrights, Plautus and Terence. As their plays, however, were in every instance either translations or adaptations of Greek originals, it will be necessary to say a few words about the sources from which they drew. There is no branch, perhaps, of the literature of Rome which bears upon it a more vivid impress of the influence of the Greeks than her dramatic literature. The Romans were eminently men of action, hard-headed and practical, and they lacked the natural aptitude and the special mental qualities necessary for the complicated construction and character-drawing of original drama, though they adapted with much ingenuity the plays of their keener-witted and intellectually-superior neighbours.

Sources of Roman Comedy. The source of all the plays of Plautus and Terence was what is known as the '*New Attic Comedy*', B.C. 320 to 250. The epithet is used to distinguish this period of comedy from the earlier period, B.C. 470-390, of which Aristophanes is the chief example. The New Comedy established itself at Athens about fifty years after the death of Aristophanes, and in the interval the fortunes of Athens and the temperament of her people had undergone a marked change. The long Peloponnesian War had come to an end, and the once proud and wealthy mistress of Greece had sunk into comparative insignificance. The fever of politics which had stirred the pulses of the fellow-citizens of Aristophanes had abated, giving place to a condition of listlessness and lethargy and an almost total indifference to political interests. This change was naturally reflected in the drama of the day. As the inevitable consequence of the loss of that full political liberty and freedom of speech on which Athens prided herself in her palmier days, it followed that the freedom and license of

political and personal allusion which characterized the Old Comedy was no longer possible. Even Aristophanes himself, in his latest play, the *Plutus*, shows signs of the coming change, and by the time the New Comedy has established itself, the change is complete. The Old Comedy, with its keen political satire, its extravagant burlesque, its rude, unpolished but brilliant wit, has given place to the quieter humour, the more domestic and cosmopolitan interest of the 'new' comedy of manners, of which the plays of Plautus and Terence, and indeed the whole drama of to-day, are the direct lineal descendants. The chief writers of this new school of comedy were Menander (B.C. 342-292), and his contemporaries Philemon, Diphilus, and Apollodorus.

Characteristics of the 'New' Comedy. The dramatists of the New Comedy depended for their success more on fine delineation of character and the quiet humour of everyday life, than on the boisterous and farcical burlesque of Aristophanes and his school. Their productions are, therefore, somewhat tame in comparison with the vigorous wit and buffoonery of the earlier dramatists; but what they lose in vigour they gain in decorum and in the greater truthfulness to nature with which they depict the varying phases of human nature. In this respect it has been charged against them that they show but very little variety in their characters. This is unquestionably true, but it must also be remembered that, compared with modern times, the field from which they drew was very limited. Many a character and many a phase of life with which the modern play-goer is familiar on the stage of to-day was (perhaps happily) utterly unknown to the ancient world. It is, however, undoubtedly wearisome to find the same kind of character constantly recurring with monotonous regularity. Given any particular play of the new-comedy period, we know beforehand with practical certainty the characters that will confront us. We shall see a respectable old gentleman, a well-to-do citizen living generally in town and having a comfortable little country property hard by the city; he will be either mild and generous, an easy prey for his spendthrift son and cunning slave, or a hard and miserly old fellow, whom the audience will take all the more delight in seeing cheated and hoodwinked and forced to part with his cherished hoard of gold. Then there will be the young sons of the old men, typical men about town, careless and light-hearted, generally entangled in some amour, creditable or otherwise, from which it requires all the

astuteness and roguery of the cunning slave to extricate them honourably. Then the slave himself, without whom no play would be complete; cunning, unscrupulous, quick to take advantage of human weakness, with a keen eye to his own interest, especially when he fears the dreaded stocks or whipping-post, he seems to enjoy the unbounded confidence of his master and a measure of freedom seldom accorded to the most favoured of modern valets. The shrewd way in which he plays off one member of the household against another, the many shifts he makes to save a whole skin, and the cunning devices he adopts in his apparently congenial task of smoothing away difficulties and making everything end happily, all contribute very largely to the action of the piece, and provide a great part of the comic element.

Two other characters recur with great regularity: the swaggering soldier of fortune, who has returned from the wars in Asia to have a good time on the plunder he has there amassed, never tired of recounting to admiring and fawning friends his deeds of personal prowess in the "imminent deadly breach"—the literary forefather of the braggart Bobadil in Jonson's *Every Man in his Humour*; and the ubiquitous parasite, the professional 'diner-out', who will do anything for a dinner—a man of inordinate appetite, of gentlemanly and insinuating address, always playing the toady or worming himself into domestic secrets, the knowledge of which will secure for him, if he plays his cards adroitly, a regular though perhaps a grudging welcome at the family dinner-table. Familiar though this character was to an ancient audience, he finds no place on the modern stage; nor, fortunately, does his even less desirable brother, the rascally slave-dealer (*Ieno*) with his scandalous trade. Among the female characters we have the wife of the old man, generally a shrew and emphatically the 'better-half', of whom her husband stands in awe, though occasionally it is the latter who plays the domestic tyrant; whichever it be, there is always some fun to be got out of the 'family jars'.

It is, however, pleasing to note that in the new comedy conjugal infidelity is looked upon as a thing to be reprobated, and not as the natural concomitant of the married state, as it was in the time of Aristophanes and his contemporaries. The morality of the comedies is not, indeed, above reproach, but the relations of husband and wife at any rate are respected. In conformity with the custom which declared it unorthodox for young unmar-

ried girls to be seen abroad in the streets of Athens, the daughters of the house never appear on the stage in these plays, where all the action is supposed to take place out-of-doors. To this absence from the scene of young ladies of refinement and good breeding is due the feature which differentiates the plays of Plautus and Terence most clearly from the domestic drama of to-day. Whereas in the latter the interest of the play mainly centres round the love-romance of the hero and heroine, the former is entirely free from what we should call love-scenes, and though the element of love is not entirely wanting, a modern reader feels that it is rather the shadow than the substance of romance, when he is left to form his estimate of the beauty and amiability of the invisible fair from the assurances of a prejudiced lover. Of other female characters the most noticeable are the ancient nurse, a sort of old family retainer, with the welfare of the family keenly at heart, whose faithfulness is equalled by her volubility; and the pert young waiting-maid, the veritable prototype of the familiar modern variety. Lastly, we meet in every play with specimens of that class of women with which Athens in those degenerate days abounded—the brilliant, witty, free-mannered *hetaerae*, with whom the young sons generally find themselves entangled.

There can be little doubt that the plays of Menander and his contemporaries gave a very true picture of Athenian domestic life of the time. This is the unanimous verdict of antiquity; in the case of Menander, indeed, there is on record a complimentary epigram which expresses a doubt as to whether “Menander copied from nature or nature from Menander”. Even without this direct testimony we might have inferred that this was the case from the plays of Plautus and Terence (their professed imitators), which bear upon them the unmistakable stamp of reality. We see in them men and women actuated by the same motives, showing the same follies and weaknesses, the same joys and sorrows, the same interests, the same appetites and passions, as, under similar circumstances, will animate human beings as long as human nature remains the same. And when we remember that a translation or adaptation must almost of necessity lose something of the spirit and fire of the original, our study of Plautus and Terence will enable us to form a very high estimate of the writers of the New Comedy, even though nothing is left to us of their original works except a few detached fragments of Menander.

Such was the source from which Plautus and Terence drew the materials for their comedies, and we may now briefly compare the characteristics of these two writers.

II. PLAUTUS AND TERENCE

Titus Maccius Plautus, B.C. 254-184, was a native of Umbria, of humble origin. He came early to Rome, and seems to have been engaged in some inferior capacity in connection with the theatre, an occupation in which he probably acquired his interest in and knowledge of stage-craft. After somewhat varied fortunes he turned his attention to writing for the stage, B.C. 224; he won immediate recognition, and continued almost without a rival in his own sphere until his death forty years later. He was a prolific writer, one hundred and thirty plays having been attributed to him; of this number, however, only twenty-one were allowed by later critics to be genuine, and of these we possess all but one, the *Vidularia*. All the plays of Plautus were borrowed directly from the Greek, and were of the class known as *fabulae palliatae*; that is, plays in which the actors wore the Greek dress (*pallium* = *χλαμύς*). By the police regulations of the time, it was strictly forbidden to represent on the stage a Roman in the Roman dress (*toga*), as being derogatory to the dignity of the sovereign people. Even when such plays (*fabulae togatae*) were allowed in later times, they depicted the life of the Italian provinces rather than that of the city.

From his early associations, it was natural that Plautus should show more aptitude in the delineation of characters of the lower and middle classes, among whom he had been brought up, and in reproducing in all its force and vigour the popular mode of speech. He was pre-eminently "the poet of the people", a fact which is abundantly attested by the lasting popularity of his plays, which were revived after the death of Terence, and continued in favour until the end of the republican period. There is always a strong vein of humour running through his plays, but it is humour of a robust kind—rollicking, boisterous, and not always in the best of taste, though it doubtless exactly suited his audience. He stands unrivalled for natural flow of lively dialogue, for vigorous and well-sustained action, which keeps the fun going to the end; for prolific fancy, racy and sparkling wit, and the keenness of observation

with which he seizes upon and hits off in a few graphic touches the mannerisms and outward peculiarities of men; and lastly, he excels in producing comic effects, and has at his command a rich and varied vocabulary, while he displays much ingenuity in the invention of strange and high-sounding expressions. All the plays of Plautus have Latin titles, and although the characters have Greek names and are clad in Greek dress, and though the scenes are laid in Greece, much of the manner and spirit of the plays is undoubtedly Roman, and the frequent allusions to the life and customs, and even to the buildings of Rome, give a distinctly Roman flavour to the comedies of Plautus, in marked contrast to those of his younger rival.

Publius Terentius Afer, B.C. 185-159. Terence was said to be by birth a Carthaginian. He was brought to Rome at a very early age as the slave of the senator M. Terentius Lucanus, who, recognizing his ability, had him carefully educated and brought up, and soon gave him his freedom. He was of slight build and medium height, and had the dark complexion of his race. The following is a list of his six plays, all of which are still extant, with the dates of their production:—

| | | | |
|--|-------------|---------------------------------|----------|
| <i>Andria</i> , | - - - - - | at the <i>ludi Megalenses</i> , | B.C. 166 |
| <i>Hecyra</i> (first unsuccessful production), | „ „ „ „ | „ „ „ „ | 165 |
| <i>Heauton timorumenos</i> , | - - - - - | „ „ „ „ | 163 |
| <i>Eunuchus</i> , | { - - - - - | „ „ „ „ | 161 |
| <i>Phormio</i> , | { - - - - - | „ <i>ludi Romani</i> , | 161 |
| <i>Hecyra</i> (second unsuccessful production), | „ „ „ „ | <i>ludi funerales</i> of | |
| | | Aemilius Paulus, | 160 |
| <i>Adelphoe</i> , | - - - - - | „ <i>ludi funerales</i> of | |
| | | Aemilius Paulus, | 160 |
| <i>Hecyra</i> (third and successful production), | „ „ „ „ | <i>ludi Romani</i> , | 160 |

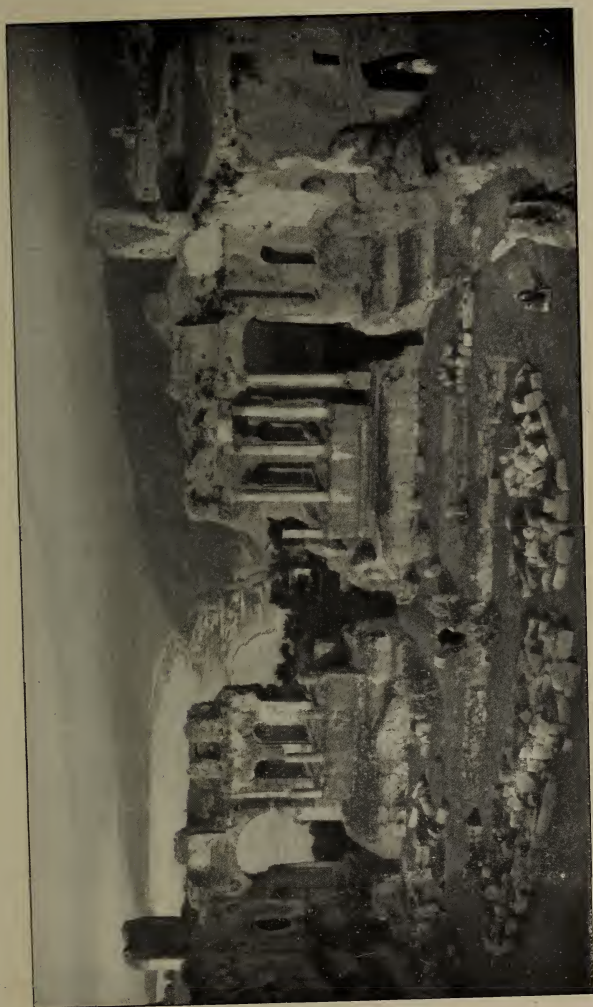
All these six plays were received with great favour, though the *Hecyra* failed at its first two representations owing to counter attractions (cf. *Phor.* Prol. 31 ff.; *Hec.* Prol. i and ii). After the final and successful production of the *Hecyra*, B.C. 160, Terence left Rome for Greece, probably to study on the spot the life and customs of the people, and to provide himself with materials for future plays. From this voyage, however, he never returned. He died in the following year, B.C. 159, either by shipwreck or, according to another legend, at Stymphalus, in Arcadia, from grief at the news that the ship that was conveying his manuscripts of several new translations from Menander had been lost at sea.

Terence marks a new era in the literary taste of Rome. A new generation had sprung up, deeply imbued with enthusiasm for Greek art and letters, and carefully educated from their youth up in Greek accomplishments. The most prominent figure among these enlightened enthusiasts was Scipio Aemilianus, who gathered round him a band of kindred spirits, such as Laelius, Philo, Gallus, and others. Recognizing the undoubted superiority of the Greek originals, from a literary and artistic point of view, over the Latin imitations then in vogue, and stimulated with an ardent desire to create a national literature that should conform more closely in form and substance to that of Greece, while at the same time it created among their fellow-countrymen a thirst for Greek culture and intellectual refinement, this 'Scipionic circle' extended their ready patronage and encouragement to a poet in whom they saw both the desire and the ability materially to assist their cherished scheme. In fact, so intimate did Terence become with its members that his detractors accused him of having received very substantial assistance from them in the actual composition of his plays. Whether the charge is true or false is not very material. Terence, at any rate, whenever he refers to the accusation, takes no pains to give a direct denial to it, and it may be that he took a certain amount of pride in being associated with such men in an intimacy close enough to justify such an implication, and did not care to refute it.

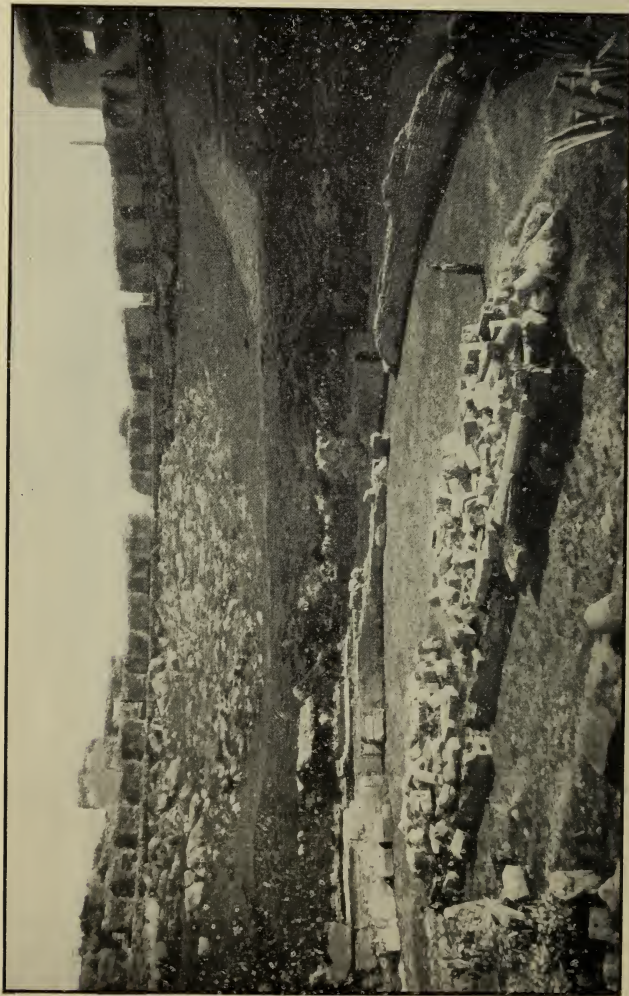
What is of more importance is to consider how this intimacy, and the style of life with which he was familiar in the house of Lucanus, affected his writings. It has already been pointed out that the early associations of Plautus had a permanent influence on the style and spirit of his plays. Nor was it otherwise with Terence. Plautus came into close contact with the lower strata of society, and was therefore more at home in dealing with characters of that class; Terence moved in a sphere of greater refinement and more intellectual activity, and his plays are naturally influenced by his environment. The consequence is, that his pictures of life are more subdued in tone than those of Plautus, his characters being faintly, though minutely, drawn, rather than dashed on with the strong and vigorous colouring that distinguishes the elder poet. Without the latter's extravagance of wit and exuberance of animal spirits, the general atmosphere that pervades the plays of Terence is one of genial courtesy and urbanity. His characters behave, for

the most part, with the quiet decorum and express themselves with the ease and elegance of language with which he was familiar from his daily intercourse with his noble patrons. Even his slaves seem to catch something of this all-pervading urbanity, and though they are witty and lively enough, it is rather with the wit and liveliness of smart epigram than the broad humour and buffoonery of the Plautine characters. His plots are therefore more tame in conception, and, though more artistically handled, are developed with less vigour of action, while his characters show even less variety than those of Plautus; indeed, it is difficult, from the great similarity of his characters and the frequent recurrence of the same name in different plays, to carry away with us a vivid mental picture of any outstanding personality. He shows, however, much more care than Plautus in keeping close to his Greek originals, and is almost entirely free from those distinctly Roman allusions which often make it difficult for readers of Plautus to say whether they are in Rome or Athens; and we have consequently in his plays a much more realistic and trustworthy picture of the domestic life of Athens in the third century B.C. This is Terence's great gift to the world; it is from his plays alone that we get this picture, and without it the world would be the poorer. His more immediate influence on Roman literature it would be difficult to overestimate. The purity of his language, which earned for him Caesar's well-known epigram,¹ combined with the ease and elegance of his conversational style, undoubtedly did much to bring to perfection that charm and simple dignity of language which characterize the letters of Cicero, the epistles and some of the satires and odes of Horace, and the epigrams of Martial. Many happy sayings of his are often quoted to-day, proving how applicable they are to human life of any age; for example, "ne quid nimis", "hinc illae lacrimae", "quot homines tot sententiae", "amantium ira amoris integratiost", and his famous line, "homo sum, humani nil a me alienum puto". His popularity in early times is fully attested by the number of extant manuscripts of his plays, while in the middle ages his works were studied with care. In modern times he has met with most appreciation among the French, "the masters of the prose of refined conversation". "Sainte-Beuve calls Terence the bond of union between Roman urbanity and the Atticism of the Greeks, and

¹ *Tu quoque tu in summis, o dimidiate Menander, poneris, et merito puri sermonis amator,*



REMAINS OF THE GREEK THEATRE AT TAORMINA IN SICILY
(VIEW OF THE STAGE AND ORCHESTRA)



REMAINS OF THE GREEK THEATRE AT TAORMINA IN SICILY
(VIEW OF THE ORCHESTRA AND AUDITORIUM)

adds that it was in the seventeenth century, when French literature was most truly Attic, that he was most appreciated. M. Joubert is quoted as applying to him the words, 'Le miel Attique est sur ses lèvres; on croirait aisément qu'il naquit sur le mont Hy-mette'.¹

III. THE ROMAN THEATRE

The Buildings. Popular though dramatic representations were at Rome from very early times, it was long before any permanent theatre was built in the city. Whenever a play was to be given, a temporary wooden stage was erected for the actors at the foot of a hill, while the audience sat or reclined on the slopes. This was the common practice even in the time of Plautus and Terence, and it was not till B.C. 55 that the first permanent theatre built of stone was erected by Pompeius. Two other theatres were subsequently built, one by Augustus, which he named after his son-in-law Marcellus, and the other by Lucius Cornelius Balbus. Of these three buildings there are but slight remains now existing of the two latter, while of the theatre of Pompey there are no traces to be found above-ground (Lanciani, *Ruins and Excavations*, pp. 461, 493, 495). The Roman theatres were built on the model of those of Greece in all essential details. The main difference between them was that the *orchestra*, or semicircular space immediately in front of the stage, which in the Greek buildings was used exclusively for the evolutions of the chorus, was in the Roman theatres occupied with seats for notable persons, there being no chorus in Latin comedies to occupy it. An excellent idea of the stage and auditorium of an ancient theatre is given by the accompanying illustrations of the remains of the beautiful Greek theatre at Taormina in Sicily, in which the arrangement of the seats for the audience, the shape and size of the stage, and the general architectural features of the building, are still clearly discernible.

Production of a Play. Dramatic performances at Rome formed part of the great religious festivals, the chief of which were the *Ludi Megalenses* or *Megalensia* and the *Ludi Romani*, held in April and September respectively, under the superintendence of the curule aediles. They were sometimes, too, given on special occasions, such as the *ludi funerales*, funeral games held in honour

¹ Prof. Sellar, *Roman Poets of the Republic*, p. 220.

of some great man. The performance usually took place between noon and three o'clock, and only one play seems to have been given on any one day; no prizes were offered, as in Greece, for competition between the poets. Among the Romans actors were as a class much despised; Roscius, however, the celebrated comedian and friend of Cicero, was a notable exception. They were invariably slaves or freedmen, and in the time of Plautus and Terence it was the practice for several actors to combine together in a company (*grex*), under the control of a manager (*dominus gregis*), who frequently, as in the case of Plautus, wrote the plays which his company acted, and himself took the leading

part. It was to those managers who 'brought out' the plays and undertook the chief parts that the words *agere*, *actor* were specially applied, and it was with them that poets treated for the production of their plays, all subsequent arrangements as to the cast and other details



being left entirely in their hands. With regard to the payment of the author and actors our information is not very definite, but it seems most probable that the manager was granted a sum of money, which varied according to the success or failure of the piece presented. For admission to the theatre, tickets or tokens were used, made of lead, bone, or ivory, with special markings. The above illustration shows a bone ticket, which was found at Pompeii; it is marked with a number in Greek and Roman characters (IA=XI), and the word ΗΜΙΚΥΚΛΙΑ (=arm-chairs), which shows that it was what we should call a 'ticket for the reserved seats'. On the obverse is seen a rough representation of some part of the theatre buildings. As with us, the audience expressed their approval or disapproval by clapping the hands or hissing and whistling. Sometimes, too, a play suffered from the counter-attraction of some more popular form of entertainment; for example, the *Hecyra* of Terence was once hissed off the stage, and on the second attempt to perform it the audience stampeded after the first act in order to witness the performance of a popular rope-dancer.

Number of Actors. Costumes, Masks, Wigs. In Greek plays

never more than three actors, exclusive of *mutae personae*, were required, the various parts being 'doubled' among them when necessary. But this was not the case in Latin comedies; the number of actors was not restricted, and in most of the extant plays of Plautus and Terence many more than three actors are required. Consequently the stage of the Roman theatre was con-



siderably deeper than that of the Greek, to accommodate the larger number of actors. As has been said above, all the plays of Plautus and Terence were *fabulae palliatae*, i.e. they were derived from Greek models and the characters wore the distinctive Greek *pallium* or cloak, as is seen in the illustrations throughout the text, taken from the Vatican manuscript. Female characters, it is to be observed, were, until quite late times, always taken by men. One of the illustrations given from the Vatican manuscript exhibits a collection of masks typical of the various characters taking part in the play. Masks, however, were not worn in Terence's time, but

came into vogue some time after his death. The masks were always combined with suitable wigs and beards, all being made in one piece, and were typical of persons of a particular age or class; thus we are told of nine different masks for comic old men, ten for young men, seven for slaves, and no less than fourteen for young women. The audience by these means knew at once when an actor came on to the stage the particular character he was to represent. In the time of Terence characters were distinguished merely by the colour and shape of their wigs and beards, and in all probability artificial means of 'making up' the face were freely adopted.

Scenery. Acts and Scenes. Music. In *fabulae palliatae* the action of the piece takes place invariably in some Greek town, generally Athens. The stage, therefore, represents an open street or square, and the background consists of two or three private houses, inhabited by the chief characters of the play. Between the houses there are narrow lanes or alleys leading directly into the open streets, into which a character would retire when he wished to be hidden from the other actors on the stage; an arrangement which must be remembered when considering the action of such passages as *Phormio* v. 348 foll., 728 foll., 841 foll., which would otherwise appear somewhat strained and unnatural. According to the usual convention of both the Greek and the Roman theatre, the left of the stage as one faced the audience was supposed to lead to some other part of the town, while the right led to the harbour or the country. The extant plays of Plautus and Terence are all divided into five acts, but this division was not in all probability marked by the poets themselves, nor is it found in the oldest manuscripts; it was apparently left to the discretion of the stage-manager to decide where a break should occur in the action of the piece. All the manuscripts, however, show a division into scenes, a new scene being marked whenever a fresh actor enters the stage, and each scene being introduced by a list of all the actors appearing in it. The interval between the acts was no doubt filled up with the music of the double flute; music was also employed to accompany those portions of the play (*cantica*) which were not strictly narrative or dialogue (*diuerbia*); the latter passages were written in iambic senarii and were unaccompanied, while the *cantica* were in trochaic or iambic septenarii or octonarii and were recited to musical accompaniment, answering very closely to 'recitative' passages in modern music.

IV. PLOT OF THE *PHORMIO*

There were two brothers living at Athens, Demipho and Chremes, both elderly gentlemen. Demipho was a widower, with a son named Antipho. Chremes had a wife, Nausistrata, and a son Phaedria. Both the brothers had gone abroad, leaving their sons to the care of Demipho's confidential slave, Geta, who finds his hands pretty full in consequence of the escapades of his two young charges. For Phaedria amuses himself by falling in love with a pretty little music-girl, whom he is anxious to purchase from the rascally slave-dealer, Dorio; while Antipho adds still further to Geta's troubles and anxieties by forming a romantic attachment to a beautiful girl whom he has seen mourning over her dead mother, and whom, partly out of love and partly out of pity for her friendless state, he has actually married, having found out that she was of free birth. To enable him to do this, Phormio, the parasite and friend of the two young cousins, has concocted, with Antipho's connivance, a bold and clever plan. By the laws of Athens, when a girl was left an orphan and unprovided for, her nearest eligible male relative was bound either to marry her himself or provide her with a suitable dowry. Phormio takes advantage of this law to play a bold game. He trumps up a plausible story of how he was an old friend of the girl's father, and with unblushing impudence swears that Antipho was her nearest male relative and was therefore bound to provide for her. Antipho, of course, offers no defence, and the girl is therefore adjudged to him by the court, and he carries her off and marries her.

It is at this point that the action of the play commences. A letter has been received from Demipho announcing his immediate return home. Geta and Antipho are consequently at their wits' end. The whole story comes out, and Demipho's wrath is specially directed against Phormio, who has contrived the whole business. He has other views for Antipho and he seeks to get the marriage annulled; but though he calls in the assistance of three sage representatives of the law, he gets but little consolation from them. What has been done, they say, cannot be undone—and they gravely pocket their fees. Phormio with bold effrontery stands to his guns, and tells Demipho it is useless to disclaim his relationship to the girl's father; of course he can, if he likes,

appeal and have the case retried, but that, he reminds him, is an expensive game.

Meanwhile Chremes comes home. He has been absent in the island of Lemnos, where it turns out that he has long had a second establishment, consisting of a wife and a daughter named Phanium. In point of fact, he had gone to Lemnos ostensibly to look after his wife's property there, but in reality to gather news of his Lemnian wife and daughter. On arriving at Lemnos, however, he hears that they have already sailed to Athens in search of him, and so he returns. This Lemnian connection, though kept a profound secret from his Athenian wife, Nausistrata, who was a bit of a shrew, was well known to his brother Demipho, and it had been arranged between them that the girl Phanium should marry Demipho's son Antipho. Consequently, Chremes is as much put out as Demipho to hear of Antipho's marriage, and when Phormio comes forward and offers to solve the difficulty by taking the girl himself 'for a consideration', he urges his brother to close with the offer, and even advances the necessary funds—which, by the way, were part of the proceeds of the sale of Nausistrata's property in Lemnos. Phormio pitches his price pretty high, alleging that he is already engaged to another girl, whose parents will have to be bought off. This is, of course, a fable; what he really wants the money for is to hand it over to his friend Phaedria to buy his music-girl with, which he does. Chremes, however, soon learns the true state of affairs, for he happens to come face to face with Sophrona, the old nurse who had come over with Phanium and her mother. From her he hears that his Lemnian wife has just died in Athens, and that Antipho has married Phanium—for it was she, as it turns out, who had won the young fellow's love and sympathy at her mother's funeral. Chremes at first does not understand that these two marriages of Antipho's are really one and the same, and his horror-stricken ejaculation, "What, has he *two* wives!" coming from the master of a dual establishment, is full of point and humour. Sophrona, however, soon reassures him, and then of course both he and Demipho, whom he informs of the true state of the case, are anxious to recover from Phormio the money they have given him. Phormio, however, as has been said, has already parted with it to Phaedria, and has to make a bold move to get out of his difficulties. He has possessed himself of the secret of the Lemnian family and turns his knowledge to good account. When

Demipho and Chremes threaten him with violence if he does not restore the money, he summons Nausistrata from her house and discloses everything, much to the discomfiture of Chremes. Demipho, however, soothes her anger, and when she realizes that the rival wife is dead and that the daughter is safely married she consents to overlook the past, satisfied with the 'rod in pickle' which she will always have ready for her erring husband in future conjugal discussions. And so all ends happily; Phormio is forgiven for the trick he has played, and has secured the stake for which he played his dangerous game, namely, a certain welcome at the dinner-table both of Nausistrata and Phanium.

V. TERENCEAN METRES

The metres most commonly employed by Terence are—

(i) Iambic Senarius, *i.e.* an iambic (— —) line of six feet, modelled on the Greek iambic trimeter, but admitting many licenses. Whereas in the Greek iambic the second, fourth and sixth feet must be pure iambs, in the *iambic senarius* of Roman comedy the iambus may be replaced by a spondee (— —), a tribrach (— — —), a dactyl (— — —), an anapaest (— — —), or a proceleusmatic (— — — —), in any foot except the last, which is always either — — or — —. This metre is especially adapted, by reason of its freedom, to the ordinary language of everyday life, and is therefore most used in dialogue. Nearly half of every play of Terence is in this metre.

Examples:

42. ūt sēm | pēr ālī | quīd : ād | dānt dī | tīōr | ībūs.
 53. lēctūmst | cōnvēnī | ēt : nūmēr | ūs quān | tūm dē | bū.
 570. sīmūl āu | tēm nōn | mănē | bāt : āē | tās uīr | gīnīs.
 966. ēgō rēdīg | ām uōs | īn : grāt | ī(am) hōc | frētūs | Chrēmēs.

From the above examples it will be seen that the *caesura* falls either in the third or the middle of the fourth foot, the former being the more frequent place; and that when the proceleusmatic (— — — —) occurs, its ictus-syllable (') begins a word; cf. also 48, 276, 370, 968, 999.

(ii) Iambic Septenarius, so called because only seven feet are complete, though the verse really consists of seven and a half. The *caesura* generally comes after the fourth foot, in which case that

foot must be a pure iambus. Passages in this metre are recited to the accompaniment of the flute.

Examples:

766. nōstrāp | tē cūl | pā fācī | mūs ūt | : mālīs | ēxpēdī | āt ēs | sē.

822. quās, quōm | rēs ād | uōrsae | sīēnt, | : pāulō | mēdē | rī pōs | sīs.

(iii) *Iambic Octonarius*, an iambic line of eight feet, used in animated passages, and accompanied by the flute. The *caesura* comes in the fifth foot or after the fourth; in the latter case the fourth foot must be a pure iambus.

Examples:

170. bēāt | ūs n(i) ū | nūm dē | sīt ānī | mūs : quī | mōdēs | t(e) īstae | fērāt.

486. aud(i) ōb | sēcō | nōn au | dīō : pārūm | pēr quīn | ōmīt | tē mē.

(iv) *Trochaic Septenarius*, a trochaic (— ◡) line of seven and a half feet. The *caesura* occurs either in the fifth or after the fourth foot; in the latter case a dactyl is not admissible in the fourth foot, but with this exception any of the substitutions allowed in the *iambic senarius* are allowable here.

Examples:

196. cēdō quīd | pōrtās | ōbsēc | r(o) ātqu(e) īd | sī : pō | tēs uēr | b(o) ēxpē | dī.

214. vī cō | āctūm | t(e) ēss(e) īn | uītūm | : lēgē | iūdīcī | ō tēn | ēs.

(v) *Trochaic Octonarius*, a trochaic (— ◡) line of eight feet; used only in lyric passages sung to the flute, in combination with other verses. The *caesura* falls either (i) in the fourth or fifth foot, or (ii) after the fourth foot, in which case a dactyl is not admissible in this foot.

Example:

731. ītā pāt | r(em) ādūlē | cētīs | fāct(a) : hāec | tōlērā | r(e) audī | ō vīō | lēntēr.

Half-verses also occur, though rarely; *e.g.*—

Iambic quaternius, 163, āmō | r(e) ābūn | dās Ān | tīphō; cf. also 183, 191.

Trochaic ternarius, 729, aut ūn | d(e) auxīlī | ūm pē | tām.

VI. PECULIARITIES OF TERENCEAN PROSODY

All the apparent irregularities as to the quantities of syllables in the prosody of Plautus and Terence are due to the universal tendency of every language to shorten or slur over in pronunciation

any unaccented syllable. In other words, Plautus and Terence, like our own poets, scan by ear and not by the hard-and-fast rules of prosody with which we are familiar in the verse of the Augustan poets. Consequently—

(i) *Final syllables which we generally regard as short are scanned as long if the accent falls on them; e.g.:*

9 stětít, 160 angěřět, 245 accídāt, 297 quaerěřēt.

(ii) *Vowels long by nature, i.e. coming before two consonants either in the same word or divided between two words, may be shortened if unaccented; e.g.:*

9 supělléctile, 346 seněx, 307 němpe, 725 uolŭntáte, ĭpsíus, 557 ěrgénti, 546 parŭmne, 806 neque ĭntélleges, 662 ob dēcěm minas, 937 enĭm uéro, 352 negăt Phánium, 601 patěr uénit.

(iii) *Final vowels long by nature may be shortened if unaccented; e.g.:*

346 uidě, 59 abĭ, 261 darĭ, 787 uirĭ, 972 nouř, and in one instance a long vowel is shortened when not final, 902 uerěbámĭni.

[In 27 and 982 we have remarkable instances of the influence of verse-accent, where a final long vowel and *m* preceded by a vowel are not elided before a following vowel, but carry the ictus and are treated as short syllables:

27 quĭ āget, 982 dŭm ego.]

Synizesis, or the blending together of two distinct vowel sounds in the same word, is of frequent occurrence, e.g.: 4 antehac, 355 eiŭs, 562 eamŭs, 668 proinde, 971 huiŭs; also deŭs, meŭs, ain, reicere, &c.

Hiatus also occurs, though rarely: (i) in the *caesura* of iambic lines, e.g. 27; (ii) after interjections, e.g. 411, 803; (iii) when there is a change of speaker, e.g. 146, 963; and (iv) in the special instances quoted above, 27 qui aget, 982 dum ego.

For full information on the subject of Terentian prosody see Introduction to Dziatzko's *Phormio*.

produces
INCIPIT TERENTI PHORMIO *John*
ACTA LVDIS ROMANIS
L. POSTVMIO ALBINO L. CORNELIO MERVLA
AEDILIBVS CVRVLIBVS
EG/T L. AMBIVIVS TVRPIO [L. ATILIVS PRAENESTINVS]
music MODOS FECIT FLACCVS CLAVDI
pipes TIBIS INPARIBVS TOTA
GRAECA APOLLODORV EPIDICAZOMENOS *7-50*
FACTA IIII
C. FANNIO M. VALERIO COS

G. SVLPICI APOLLINARIS PERIOCHA

Chremétis frater áberat peregre Démipho
Relícto Athenis Ántiphone filio.
Chremés clam habebat Lémni uxorem et filiam,
Athénis aliam cóniugem et amantem únice
Gnatúm fidicinam. Máter e Lemno áduenit
Athénas; moritur; uírgo sola (áberát Chremes)
Funús procurat. *pater* Íbi *ipse* eam uisam | Ántipho
Cum amáret, opera párasiti uxorem áccipit.
Pater ét Chremes reuérsti fremere. *1/2* Deín minas *1/2*
Trigínta dant parasíto, ut illam cóniugem
Habéret ipse: argénto hoc emitur fídicina.
Vxórem retinet Ántipho a patruo ádgnitam. -

12-10-1914
J. M. G. H.

PERSONAE

(PROLOGVS)

DAVOS SERVOS

GETA SERVOS

ANTIPHO ADVLESCENS

PHAEDRIA ADVLESCENS

DEMIPHO SENEX

PHORMIO PARASITVS

HEGIO

CRATINVS } ADVOCATI

CRITO }

DORIO LENO

CHREMES SENEX

SOPHRONA NVTRIX

NAVSISTRATA MATRONA

(Cantor)



75

MASKS WORN BY THE CHARACTERS IN THE *PHORMIO*

(*From the Vatican MS.*)

Davus, Geta, Antipho, Phaedria,
 Demipho, Phormio, Hegio, Cratinus, Crito,
 Dorio, Chremes, Sophrona, Nausistrata.

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OF THE
UNIVERSITY OF ILLINOIS

PHORMIO

PROLOGVS

prolog
Postquám poëta uétus poëtam nón potest

Retráhere a studio et tránsdere hominem in ótium, *attrahit*

Maledíctis deterrére ne scribát parat; *designe*

poemum perit
Qui ita díctitat, quas ántehac fecit fábulas, *plaus*

Tenui ésse oratióne et scripturá leui: *in pte, inaequale* 5

Quia núsquam insanum scrípsit adulescéntulum

doe
Ceruám uidere fúgere et sectarí canes

Et éam plorare, oráre, ut subueniát sibi. *by turn*

Quod si íntellegeret, quóm stetit olím noua, *non potest fieri*

merit
Actóris opera mágis stetisse quám sua, 10

Minus múlto audacter, quám nunc laedit, laéderet.

Nunc sí quis est, qui hoc dícat aut sic cógitet:

‘Vetus sí poëta nón lacessissét prior,

Nullum ínuenire prólogum possét nouós,

et hunc hunc
Quem díceret, nisi habéret cui male díceret’: 15

Is síbi responsum hoc hábeat, in medio ómnibus

Palnam ésse positam, qui ártem tractant músicam. *est tunc*

Ille ád famem hunc a stúdio studuit réicere:

Hic réspondere uóluit, non lacéssere.

Benedíctis si certásset, audissét bene: 20

Quod ab íllo adlatumst, síbi esse rellatúm putet. *let hunc hunc*

De illó iam finem fáciam dicundí mihi,

et tunc
Peccándi quom ipse dé se finem nón facit.

Nunc quíd uelim animum atténdite: adportó nouam

Epídica^zomenon quám uocant comoédiam 25

Graecí, Latini Phórmionem nóminant,

Quia ^{chief actor} ~~prímas~~ ^{main} partis quí aget, is erit Phórmio
 Parasítus, per quem res geretur máxume, ^{plot}
 Volúntas uostra si ad poëtam accésserit. ^{granted}
 Date óperam, adeste aequo ánimo per siléntium, 30
 Ne símili utamur fórtuna, atque usí sumus,
 Quom pér tumultum nóster grex motús locost;
 Quem actóris uirtus nóbis restituít locum ^{plot}
 Bonitásque uestra adiútans atque aequánimitas.

ACTVS I

DAVOS

Servos

Amícus summus méus et popularís Geta
 Heri ad me uenit; érat ei de ratiúncula ^{accused}
 Iam pridem apud me rélicuom pauxíllulum ^{small accused}
 Nummórum: id ut confícerem. Confeci: ádfero. ^{the paged}
 Nam erílem filium éius duxisse áudio 5
 Vxórem: ei, credo, múnus hoc conráditur. ^{gift}
 Quam iníque comparátumst, ei, qui mínus habent,
 Vt sémper aliquid áddant ditióribus!
 Quod ille únciatim uíx de demensó suo
 Suóm defrudans génium conpersít miser, 10
 Id illa úniuorsum abrípiet haud existumans,
 Quantó labore pártum. Porro autém Geta
 Feriétur alio múnere, ubi era pépererit;
 Porro autém alio, ubi erit púero natalís dies;
 Vbi ínitiabunt. Ómne hoc mater aúferet: 15
 Puer caúsa erit mittúndi. Sed uideón Getam?

GETA DAVOS

Servi II

Ge. Si quis me quaeret rufus . . .

Da.

Praestost, désine. *cease*

Ge.

Oh,

At ego óbu iam conábar tibi, Daue. *try to meet you*

Da.

Áccipe em: *then take it*Lectúmst; conueniet númerus quantum débui. *good money*

Ge. Amó te, et non necléxisse habeo grátiam.

Da. Praesértim ut nunc sunt móres. Adeo rés redit:

5

Si quis quid reddit, mágna habendast grátia.

Sed quíd tu es tristis?

Ge.

Égone? nescis quo ín metu,

Quanto ín periclo símus!

Da.

Quid istuc ést?

Ge.

Scies, *you told me, fool*Modo út tacere póssis. *provided*

Da.

Abi sis, ínsciens: *as me*Quo ius tú fidem in pecúnia perspéxeris, *you told me, fool*

10

Verére uerba ei crédere? ubi quid míhi lucrist *have persuaded*

Te fállere?

Ge.

Ergo auscúlta. *my attention*

Da.

Hanc operam tibi dico.

Ge. Senis nóstri, Daue, frátrem maiorém Chremem *elder*

Nostín?

Da.

Quid ní? *why not?*

Ge.

Quid? éius gnatum Phaédriam?

Da.

Tam quá m te. *as well as you*

Ge.

Euēnit sénibus ambobús simul,

15

Iter illi in Lemnum ut éset, nostro in Cíliciam

Ad hóspitem antiquom. Ís senem per epístulas

Pelléxit, modo non móntis auri póllicens. *almost*

Da. Quoi tánta erat res ét supererat?

Ge.

Désinas:

Sic ést ingenium. *ingenuity*

Da. O, régem me esse opórtuit!

20

Ge. Abeúntes ambo hic túm senes me fíliis
Relínquont quasi magístrum.

Da. O Geta, prouínciam
Cepísti duram.

Ge. Mi úsus uenit, hóc scio;
Meminí relinqui mé deo irató meo.

Coepi áduorsari prímo: quid uerbís opust?

25

Sení fidelis dúm sum, scapulas pérdidi.

Da. Venére in mentem mi ístaec; namque inscítiaſt
Aduórsum stimulum cálcēs.

Ge. Coepi eis ómnia

Facere, óbſequi quae uéllent.

Da. Scisti utí foro.

Ge. Nostér mali nil quícquam prímo; hic Phaédria
Contínuo quandam náctus est puéllulam

30

Citharístriam: hanc amáre coepit pérdite.

Ea séruiebat lénoni inpuríſſumo,

Neque quód daretur quícquam; id curaránt patres.

Restábat aliud níl nisi oculos páſcere,

35

Sectári, in ludum dúcere et reddúcere.

Nos ótiosi operám dabamus Phaédriae.

In quo haéc discebat lúdo, exaduorsum flico

Tonstrína erat quaedam: híc solebamús fere

Plerúmque eam opperíri, dum inde irét domum.

40

Intérea dum sedémus illi, intéruenit

Aduléſcens quidam lácrumans. Nos mirárier;

Rogámus quid sit. 'Númquam aeque' inquit 'ác modo

Paupértas mihi onus uísumst et miserum ét graue.

Modo quándam uidi uírginem hic uicíniae

45

Miserám suam matrem lámentari mórtuam;

Ea síta erat exaduórsum, neque illi bényuolus

Neque nótus neque cognátus extra unam ániculam

Quisquam áderat, qui adiutáret funus: míseritumst.

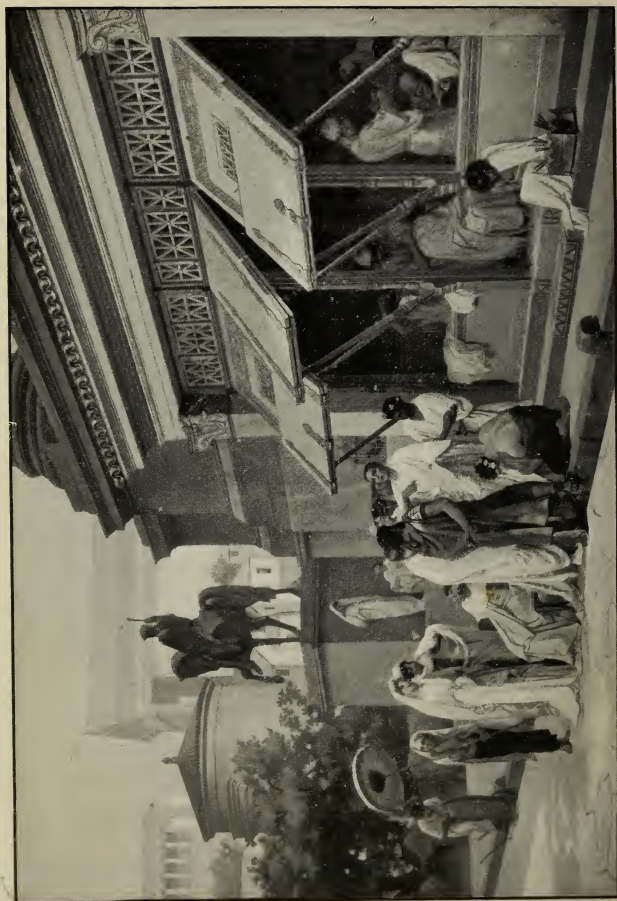
Virgo ípsa facie egrégia.' Quid uerbís opust?

50

Commórat omnes nós. Ibi continuo Antipho



Da. Accipe, em:
Lectumst: conueniet numerus quantum debui. — I. ii. 2 (52).



From the painting by Boulanger

A BARBER'S SHOP

[By permission of Messrs. Goupil & Co.]

‘Voltísne eamus uísere?’ Alius ‘cénseo:
Eámus; duc nos sódes’. Imus, uénimus,
Vidémus. (Virgo púlchra, et quo magis díceres,
Nil áderat adiumentí ad pulchritúdinem.) 55

Capíllus passus, núdus pes, ipsa hórrida,
Lacrumaé, uestitus túrpis; ut, ni uís boni
In ípsa inesset fórma, haec formam exstínguerent.
Ille, qui íllam amabat fídicinam, tantúm modo
‘Satis’ ínquit ‘scitast’; nóster uero . . .

Da.

Iám scio.

60

Amáre coepit.

Ge.

Scín quam? Quo euadát uide.

Postridie ad anum récta pergit; óbsecrat,
Vt sibi eius faciat cópiam. Illa enim sé negat
Neque eum aéquom aít facere: íllam ciuem esse Átticam,
Bonám bonis prognátam; si uxorém uelit, 65

Lege íd licere fácere; sin alitér, negat.
Nostér quid ageret néscire: et íllam dúcere
Cupíebat et metuébat absentém patrem.

Da. Non, sí redisset, éi pater ueniám daret?

Ge. Ille índotatam uírginem atque ignóbilem

Daret ílli? Numquam fáceret. 70

Da.

Quid fit dénique?

Ge. Quid fíat? Est parasítus quidam Phórmio,
Homó confidens: qui íllum di omnes pérduint!

Da. Quid ís fécit?

Ge.

Hoc consílium, quod dicám, dedit:

‘Lex ést, ut orbae, quí sint genere próxumi,
Eis núbant, et illos dúcere eadem haec léx iubet. 75

Ego té cognatum dícam et tibi scribám dicam;

Patérnum amicum me ádsimulabo uírginis;

Ad iúdice s ueniémus: qui fuerít pater,

Quae máter, qui cognáta tibi sit, ómnia haec 80

Conffíngam, quod erit míhi bonum atque cómmodum.

Quom tu hórum nihil refélles, uincam scílicet.

Pater áderit; mihi parátæ lites: quíd mea?

Illá quidem nostra erít.'

Da. Iocularē audáciam!

Ge. Persuásūmst hominī: fáctūmst; uentūmst; uíncimur; 85
Duxít.

Da. Quid narras?

Ge. Hóc, quod audis.

Da. O Geta,

Quid té futurūmst?

Ge. Néscio hercle; unum hóc scio:

Quod fórs feret, ferémus aequo animó.

Da. Placet.

Em istúc uirist offícium.

Ge. In me omnis spés mihist.

Da. Laudo.

Ge. Ád precatorem ádeam credo, quí mihi 90

Sic óret: 'Nunc amítte quaeso hunc; céterum

Posthác si quicquam, níhil precor'. Tantúm modo

Non áddit: 'Vbi ego hinc ábiero, uel occídito'.

Da. Quid paédagogus ille, qui citharístriam?

Quid réi gerit?

Ge. Sic, ténuiter.

Da. Non múltum habet, 95

Quod dét, fortasse?

Ge. Ímmó nil nisi spém meram.

Da. Pater éius rediit án non?

Ge. Nondum.

Da. Quíd? senem

Quoad éxspectatis uéstrum?

Ge. Non certúm scio,

Sed epístulam ab eo adlátam esse audiúi modo

Et ad pórtitores ésse delatam: hánc petam. 100

Da. Num quíd, Geta, aliud mé uis?

Ge. Vt bene sít tibi.

Puer, héus.—Nemon hoc pródit?—Cape, da hoc Dóreio.

ACTVS II

ANTIPHO PHAEDRIA

Adolescentes II

An. Ádeon rem redísse, ut qui mi cónsultum optumé uelit esse,

Phaédria, patrem ut éxtimescam, ubi ín mentem eius aduénti ueniat!

Quód ni fuissem incógitans, ita éxspectarem, ut pár fuit.

Ph. Quid istúc est?

An. Rogitas? quí tam audacis fácinoris mihi cónsci's? Quód utinam ne Phórmioni id suádere in mentem incidisset 5 Neú me cupidum eo ímpulisset, quód mihi principiúmst mali! Nón potitus ésssem: fuisset tum illos mi aegre aliquót dies, At nón cottidiána cura haec ángeret animum,

Ph.

Aúdio.

An. Dum expécto, quam mox uéniat, qui adimat hánc mihi consuetúdinem.

Ph. Aliís quia defit, quód amant, aegrest; tíbi quia superést dolet: 10

Amóre abundas, Ántipho.

Nam túa quidem hercle cértó uita haec éxpétenda optándaque est.

Ita mé di bene ament, út mihi liceat tám diu quod amó frui, Iam dépecisci mórte cupio: tú conicito cétera, Quid ego éx hac inopiá nunc capiam et quíd tu ex istac cópia; 15

Vt ne áddam, quod sine sumptu ingenuam, líberalem náctus es, Quod habés, ita ut uoluísti, uxorem sine mala famá palam: Beátus, ní unum désit, animus, quí modeste istaéc ferat.

Quod sí tibi res sit cum éo lenone, quó mihist, tum séntias.

Ita plérique ingenió sumus omnes: nóstri nosmet paénitet. 20

An. At tú mihi contra núnc uidere fórtunatus, Phaédria,

Quoi de íntegro est potéstas etiam cónsulendi, quíd uelis:

Retinére an amorem amíttère; ego in eum íncidi infelíx locum,

Vt néque mihi eius sit ámittendi néc retinendi cópia.

Sed quíd hoc est? Videon égo Getam curréntem huc ad-
ueníre?

Is est ípsus. Ei, timeó miser, quam hic míhi nunc nuntiét-rem. 25

GETA ANTIPHO PHAEDRIA

Servos

Adolescentes II

Ge. Núllus es, Getá, nisi iam aliquod tíbi consilium célere
reperis:

Íta nunc inparátum subito tánta te inpendént mala;

Quae néque uti deuitém scio neque quó modo me inde
éxtraham:

Nam nón potest celári nostra díutius iam audácia.

An. Quid íllic commotús uenit? 5

Ge. Tum témporis mihi púnctum ad hanc rem est: érus
adest.

An. Quid illúc malist? *What could be there?*

Ge. Quód quom audierit, quód eius remedium ínueniam
iracúndiae?

Loquárne? incendam; táceam? instigem; pürgem me? laterém
lauem.

Heú me miserum! Quóm mihi paueo, tum Ántipho me
excrúciat animi:

Eíus me miseret, éi nunc timeo, is núnc me retinet; nam
ábsque eo esset, 10

Récte ego mihi uidíssem et senis essem últus iracúndiam:

Áliquíd conuasássem atque hinc me cónicerem protinam ín
pedes.

An. Quam *nam* híc fugam aut furtúm parat?

Ge. Sed ubi Ántiphonem réperiam? aut qua quaérere insis-
tám uia?

Ph. Te nóminat.

An. Nescío quod magnum hoc núntio expectó malum.

Ph.

Ah. 15

Sánusne es?



Ph. Quid ais?
Ge. Huius patrem uidisse me et patruum tuum.—II. ii. 20 (198).

Ge. Domum íre pergam; ibi plúriumst.

Ph. Reuocémus hominem.

An. Sta flico.

Ge. Hem,

Sátis pro imperio, quísquis es.

An. Geta.

Ge. Ípsest, quem uolui óbuiam.

An. Cédo, quid portas, óbsecro? atque id, sí potes, uerbo
éxpedi.

Ge. Fáciam.

An. Eloquere.

Ge. Módo apud portum . . .

An. Méumne?

Ge. Intellexti.

An. Óccidi.

Ph. Hem,

An. Quíd agam?

Ph. Quíd aís?

Ge. Huíus patrem uidísse me et patruóm tuom. 20

An. Nám quod ego huic nunc súbito exitio rémedium inue-
niám miser?

Quód si eo meae fortúnae redeunt, Phánium, abs te ut dí-
trahar,

Núllast mihi uita éxpetenda.

Ge. Ergo ístaec quom ita sint, Ántipho,
Tánto magis te aduígilare aequomst: fórtis fortuna ádiuuat. 24

An. Nón sum apud me.

Ge. Atqui ópus est, nunc quom máxume ut sis, Ántipho;
Nám si senserít te timidum páter esse, arbitrábitur
Cómmeruisse cúlpan.

Ph. Hoc uerumst.

An. Nón possum inmutárier.

Ge. Quíd faceres, si aliúd quid grauius tibi nunc faciundúm
foret?

An. Quom hóc non possum, illúd minus possem.

Ge. Hoc níhil est, Phaedria; flicet.

Quid hic conterimus óperam frustra? Quín abeo?

Ph.

Et quidem ego?

An.

Obsecro, 30

Quid si adsimulo? Sátinest?

Ge.

Garris.

An.

Vóltum contemplámini: em,

Sátine sic est?

Ge.

Nón.

An.

Quid si sic?

Ge.

Própemodum.

An.

Quid síc?

Ge.

Sat est:

Ém istuc serua; et uérbum uerbo pár pari ut respóndeas,
Né te iratus súis saeuidicis díctis protelét.

An.

Scio.

Ge. Ví coactum te ésse inuitum.

Ph.

Lége, iudició.

Ge.

Tenes?

35

Séd hic quis est senéx, quem uideo in última platea? Ípsus
est.

An. Non póssum adesse.

Ge.

Ah, quíd agis? quo abis, Ántipho?

Mane, ínquam.

An.

Egomet me nóui et peccatúm meum:

Vobís commendo Phánium et uitám meam.—

Ph. Geta, quíd nunc fiet?

Ge.

Tú iam litis audies;

40

Ego pléctar pendens, nísi quid me feféllerit.

Sed quód modo hic nos Ántiphonem mónuimus,

Id nósmet ipsos fácere oportet, Phaédria.

Ph. Aufér mi 'oportet': quín tu quid faciam ímpera.

Ge. Memínístin, olim ut fúerit uostra orátio

45

In re incipiunda ad défendendam nóxiam

Iustam íllam causam, fácilem, uincibilem, óptumam?

Ph. Memini.

Ge.

Ém nunc ipsast ópus ea aut, si quíd potest,

Melióre et callidióre.

Ph. Fiet sédulo.

Ge. Nunc prior adito tu, égo in insidiis híc ero
Subcénturiatus, sí quid deficiás.

50

Ph.

Age.

DEMIPHO

PHAEDRIA

GETA

Senex

Adolescens

Servos

De. Ítane tandem uxórem duxit Ántipho iniussú meo?
Néc meum imperium—ac mító imperium—nón simulatém
meam

Reueréri saltem! Nón pudere! O fácinus audax, ó Geta
Monitór!

Ge. Vix tandem!

De. Quid mihi dicent aut quam causam réperient?
Demíror.

Ge. Atqui réperiam: aliud cúra.

De. An hoc dicét mihi: 5

‘Inúitus feci; léx coëgit?’ Aúdio, fateór.

Ge.

Places.

De. Verúm scientem, tácitum causam tradere aduersáriis,
Etiámne id lex coegit?

Ph.

Illud dúrum.

Ge.

Ego expediám: sine.

De. Incértumst quid agam, quía praeter spem atque incredi-
bile hoc mi óptigit:

Ita sum ínritatus, ánimum ut nequeam ad cógitandum in-
stítuere.

10

Quam ob rem ómnis, quom secúndae res sunt máxume, tum
máxume

Meditári secum opórtet, quo pacto áduorsam aerumnám ferant;
Perícla, dámma, exsília peregre rédiens semper cógitet,

Aut fili peccatum aut uxoris mórtem aut morbum filiae; 14

Commúnia esse haec, fieri posse, ut né quid animo sit nouom;
Quidquid praeter spem euéniat, omne id députare esse ín lucro.

Ge. O Phaédria, incredíbile[st] quantum erum ánte eo sapiéntia.

Meditáta mihi sunt ómnia mea incómoda, erus si rédierit:
Moléndum usque in pistríno, uapulándum, habendae compedes,
Opus rúri faciundum: hórum nil quicquam áccidet animó nouom. 20

Quidquíd praeter spem euéniet, omne id députabo esse ín lucro.
 Séd quid cessas hóminem adire et blánde in principio ádloqui?

De. Phaédriam mei frátris uideo filium mi ire óbuiam.

Ph. Mi pátrúe, salue.

De. Sálue; sed ubist Antipho?

Ph. Saluóm uenire . . .

De. Crédo; hoc respondé mihi. 25

Ph. Valet, híc est; sed satine ómnia ex senténtia?

De. Vellém quidem.

Ph. Quid istúe est?

De. Rogitas, Phaédria?

Bonás me absente híc cónfecistis núptias.

Ph. Eho, an íd suscenses núnc illi?

Ge. Artificém probum! 30

De. Egon illi non suscénseam? Ipsum géstio

Dari mi ín conspectum, núnc sua culpa út sciat

Leném patrem illum fáctum me esse acérrimum.

Ph. Atquí nil fecit, pátrúe, quod suscénseas.

De. Ecce aútem similia ómnia! Omnes cóngruont:

Vnúm quom noris, ómnis noris.

Ph. Haúd itast. 35

De. Híc in nóxiast, ille ád dicendam cáusam adest;

Quom illést, híc praestost: trádunt operas mútuas.

Ge. Probe hórum facta inprúdens depinxít senex.

De. Nam ni haéc ita essent, cum illo haud starès, Phaédria.

Ph. Si est, pátrúe, culpam ut Ántipho in se admiserit, 40

Ex quá re minus rei fóret aut famae témpersans,

Non cáusam dico, quín quod meritus sít ferat.

Sed sí quis forte málitia fretús sua

Insídias nostrae fécit adulescéntiae

Ac uícit, nostran cúlpa east an iúdicum, 45
 Qui saépe propter ínuidiam adimunt díuiti
 Aut própter misericórdiam addunt paúperi?

Ge. Ni nóssem causam, créderem uera hunc loqui.

De. An quisquam iudex ést, qui possit nóscere
 Tua iústa, ubi tute uérbum non respóndas, 50
 Ita ut ille fecit?

Ph. Fúctus adulescéntulist
 Offícium liberális: postquam ad iúdices
 Ventúmst, non potuit cógitata próloqui;
 Ita éum tum timidum illíc obstupescit pudor.

Ge. Laudo hunc. Sed cesso adíre quam primúm senem? 55
 Ere, salue; saluom te áduenisse gaúdeo.

De. Oh,
 Bone cústos, salue, cólumen uero fámiliae,
 Quoi cómmendaui fílium hinc abiéns meum!

Ge. Iam dúdum te omnis nós accusare aúdio
 Inmérito et me horunc ómnium inmeritíssumo. 60
 Nam quíd me in hac re fácere uoluistí tibi?
 Seruom hóminem causam oráre leges nón sinunt,
 Neque téstimoni díctiost.

De. Mitto ómnia:
 Do istúc 'inprudens tímuit adulescens', sino
 'Tu séruo's'; uerum sí cognatast máxume, 65
 Non fúit necesse habére; sed id quod léx iubet,
 Dotém daretis, quaéretet aliúm uirum.
 Qua rátióne inopem pótius ducebát domum? ✓

Ge. Non rátió, uerum argéntum deerat.

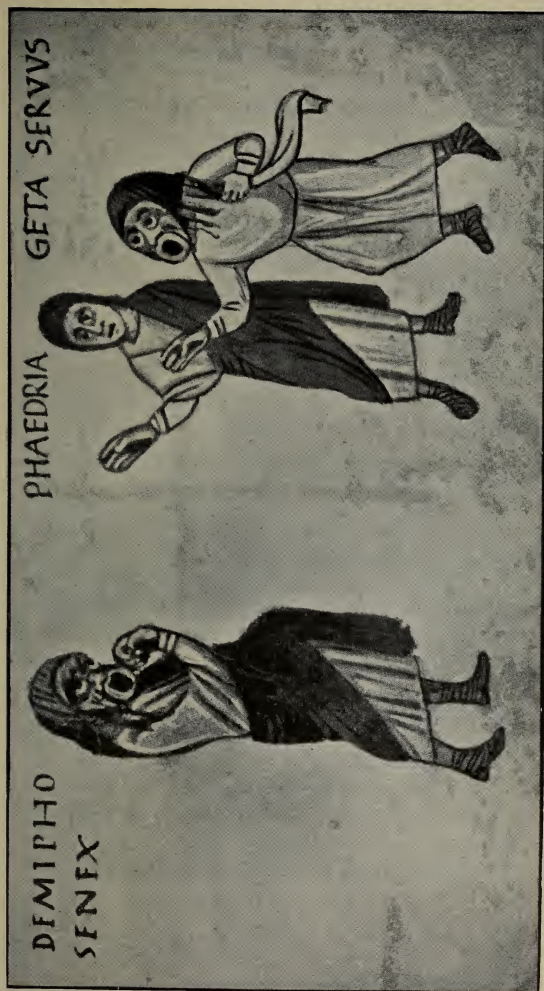
De. Súmeret
 Alicúnde.

Ge. Alicunde? Níhil est dictu fácilius. 70

De. Postrémo si nullo álio pacto, faénore. ✓

Ge. Hui, díxti pulchre! Síquidem quisquam créderet
 Te uíuo.

De. Non, non síc futurumst; nón potest.
 Egon íllam cum illo ut pátiar nuptam unúm diem?



Gz. Ere, salve; saluom te aduenisse gaudeo. *De.* Oh,
Bone custos, salue, columen uero familiae. — I. iii. 56 (286).

Nihil suáue meritumst. Hóminem conmonstrárier 75
Mihi istúm uolo aut ubi hábitet demonstrárier.

Ge. Nempe Phórmionem?

De. Istúm patronum múlieris.

Ge. Iam fáxo hic aderit.

De. Ántipho ubi nunc ést?

Ge. Foris.

De. Abi, Phaédria, eum requíre atque huc addúce.

Ph. Eo:

Rectá uía quidem illuc.

Ge. Nempe ad Pámphilam. 80

De. Ego déos penates hínc salutátum domum
Deuértar; inde ibo ád forum atque aliquót mihi
Amícos aduocábo, ad hanc rem qui ádsient,
Vt ne ínparatus sím, si ueniat Phórmio. ✓

ACTVS III

PHORMIO GETA

Parasitus *Servos*

Ph. Ítane patris aís aduentum uéritum hinc abiisse? L

Ge. Ádmodum.

Ph. Phánium relíctam solam?

Ge. Síc.

Ph. Et iratúm senem?

Ge. Óppido.

Ph. Ad te súmma solum, Phórmio, rerúm redit. ✓

Túte hoc intristí; tibi omnest éxedendum: accíngere.

Ge. Óbsecro te.

Ph. Sí rogabit . . .

Ge. Ín te spes est.

Ph. Éccere, 5

Quíd si reddet?

Ge. Tu ímpulisti.

Ph. Síc, opinor.

Ge. Súbueni.

Ph. Cédo senem: iam instrúcta sunt mi in córde consilia ómnia.

Ge. Quid ages?

Ph. Quid uis, nísi uti maneat Phánium atque ex crímine hoc

Ántiphonem erípíam atque in me omnem íram deriuém senis?

Ge. Ó uir fortis átque amicu's. Vérum hoc saepe, Phórmio, Véreor, ne istaec fórtitudo in néruom erumpat dénique.

Ph. Ah, 11

Nón itast: factúmst periculum, íám pedum uisást uia.

Quót me censes hómínes iam deuérberasse usque ad necem,

Hóspites, tum cíuis? Quo magis nóui, tanto saépius. 14

Cédo dum, enumquam iniúriarum audísti mihi scriptám dicam?

Ge. Quí istuc?

Ph. Quia non réte accipitri ténnitur neque míluo, ✓

Quí male faciunt nóbis; illis, quí nihil faciunt, ténnitur,

Quía enim in illis frúctus est, in íllis opera lúditur. ✓

Áliis aliunde ést periculum, unde áliquíd abradí potest:

Míhi sciunt nihil ésse. Dices 'dúcent damnatúm domum': 20

Álere nolunt hómíne edacem, et sápiunt mea senténtia,

Pró maleficio sí beneficium súmmum nolunt réddere.

Ge. Nón potest satis pro mérito ab illo tíbi referri grátia.

Ph. Immo enim nemo sátis pro mérito grátiam regí refert.

Téne asymbolúm uenire unctum átque lautum e bálineis, 25

Ótiosum ab ánimo, quom ille et cúra et sumptu absúmitur!

Dúm tibi fit quod pláceat, ille ríngitur: tu rídeas,

Priór bibas, priór decumbas; céna dubia appónitur . . .

Ge. Quid istuc uerbi est?

Ph. Vbi tu dubites, quíd sumas potíssimum.

Haéc, quom rationem íneas, quam sint suáuia et quam cára sint, 30

Éa qui praeбет, nón tu hunc habeas pláne praesentém deum?

Ge. Séněx adest: uide, quíd agas; prima cóitíost acérriima.

Si éam sustinuerís, postilla iam, út lubet, ludás licet.

| | | | | | |
|--------------|-------|---------------------|-------|------------------|---------------|
| DEMIPHO | HEGIO | CRATINVS | CRITO | PHORMIO | GETA |
| <i>Senex</i> | | <i>Advocati III</i> | | <i>Parasitus</i> | <i>Servos</i> |

De. Enúmquam quoiquam cóntumeliósius
Audístis factam iniúriam quam haec ést mihi?
Adéste quaeso.

Ge. Irátus est.

Ph. Quin tu hóc age:
Iam ego hunc agitato.—Pró deum immortalium,
Negat Phánium esse hanc sibi cognatam Démipho? 5
Hanc Démipho negat ésse cognatám?

Ge. Negat.

Ph. Neque eíus patrem se scíre qui fuerít?

Ge. Negat.

De. Ipsum ésse opinor, dé quo agebam: séquimini!

[*Ph.* Nec Stílphonem ipsum scíre qui fuerít?

Ge. Negat.]

Ph. Quia egéns relictast mísera, ignoratúr parens, 10
Neclégitur ipsa. Víde auaritia quíd facit.

Ge. Si erum ínsimulabis málitiae, male aúdiēs.

De. O audáciam! Etiam me últro accusatum áduenit.

Ph. Nam iam ádulescenti níhil est quod suscénseam,
Si illúm minus norat: quíppe homo iam grándior, 15
Paupér, quói in opere uíta erat, rurí fere
Se cóntinebat; íbi agrum de nostró patre
Coléndum habebat. Saépe interea míhi senex
Narrábat se hunc neclégere cognatúm suom;
At quém uírum! Quem ego uíderim in uita óptumum. 20

Ge. Videás te atque illum,—ut nárras!

Ph. I in malám crucem!

Nam ni éum esse existumássem, numquam tám grauis
Ob hanc ínimicitias cáperem in uostram fámiliam,
Quam is áspérnatur núnc tam inliberáliter.

Ge. Pergín ero absenti mále loqui, inpuríssume? 25

Ph. Dignum autótem hoc illost.

Ge. Aín tandem, cárcér?

De. Geta!

Ge. Bonórum extortor, légum contortór.

De. Geta!

Ph. Respónde.

Ge. Quis homost? Éhem . . .

De. Tace.

Ge. Absentí tibi

Te indígnas seque dígnas contumélias
Numquám cessauit dícere hodie.

De. Désine. 30

Aduléscens, primum abs te hóc bona ueniá peto,
Si tibi placere pótis est, mi ut respóndeas:
Quem amícum tuom aís fuísse istum, explaná mihi,
Et quí cognatum mé sibi esse díceret.

Ph. Proinde épiscare, quási non nosses.

De. Nóssem?

Ph. Ita. 35

De. Ego mé nego; tu quí aís, redige in mémoriam.

Ph. Eho tú, sobrinum túom non noras?

De. Énicas.

Dic nómen.

Ph. Nomen? Máxume.

De. Quid núnc taces?

Ph. Perii hércle, nomen pérdidi.

De. Quid aís?

Ph. Geta,

Si méministi id, quod ólim dictumst, súbice. Hem, 40
Non díco: quasi non nósstes, temptatum áduenis.

De. Ego áutem tempto?

Ge. Stílpo.

Ph. Atque adeo quíd mea?

Stilpóst.

De. Quem dixti?

Ph. Stílponem inquam nóueras.

De. Neque égo illum noram néc mihi cognatús fuit

Quisquam ístoc nomine.

Ph. Ítane? Non te horúm pudet? 45

At sí talentum rém reliquissét decem,

De. Di tibi malefaciant!

Ph. primus esses mémoriter
Progénem uestram usque áb auo atque atauo próferens.

De. Ita ut dícis! Ego tum, quom áduenissem, quí mihi
Cognáta ea esset, dicerem: itidem tú face. 50

Cedo qui ést cognata?

Ge. Eu, nóster, recte: heus tú, caue.

Ph. Dilúcide expedituí quibus me opórtuit
Iudícibus; tum id si fálsum fuerat, fílius
Quor nón refellit?

De. Fílium narrás mihi?
Quoius dé stultitia dící ut dignumst nón potest. 55

Ph. At tú, qui sapiens és, magistratús adi,
Iudícium de eadem caúsa iterum ut reddánt tibi;
Quandóquidem solus régnas et solí licet
Hic de eádem causa bís iudícium apíscier.

De. Etsí mihi facta iniúriast, uerúm tamen 60

Potiús quam litis sécter aut quam te atúdiam,
Itidem út cognata sí sit, id quod léx iubet
Dotís dare, abduce hanc, minas quinque áccipe.

Ph. Hahahaé, homo suavis.

De. Quíd est? Num iniquom póstulo?
An ne hóc quidem ego adipíscar, quod ius públicumst? 65

Ph. Itan tándem, quaeso, item út meretricem ubi abúsus sis,
Mercédem dare lex iúbet eí atque amíttere?

An, ut né quid turpe cíuis in se admítteret
Proptér egestatem, próxumo iussást dari,
Vt cum úno aetatem dégeret? Quod tú uetas. 70

De. Ita, próxumo quidem; át nos unde? aut quam ób rem?

Ph. Ohe,

‘Actum’ áiunt ‘ne agas’.

De. Nón agam? Immo haud désinam,
Donéc perfecero hóc.

Ph. Ineptis.

De. Síne modo.

Ph. Postrémo tecum níl rei nobis, Démipho, est;
Tuos ést damnatus gnátus, non tu; nám tua
Praetérierat iam ad dúcendum aetas.

75

De. Ómnia haec
Illúm putato, quae égo nunc dico, dícere;
Aut quídem cum uxore hac ípsum prohibebó domo.

Ge. Irátus est.

Ph. Tu té idem melius féceris.

De. Itane és paratus fácere me aduorsum ómnia,
Infélix?

80

Ph. Metuit híc nos, tam etsi sédulo
Dissímulat.

Ge. Bene habent tíbi principia.

Ph. Quín quod est
Ferúndum fers? Tuis dígnum factis féceris,
Vt amíci inter nos símus.

De. Egon tuam éxpetam
Amícitiam? aut te uísum aut auditúm uelim?

85

Ph. Si cóncordabis cum illa, habebis quae tuam
Senectútem oblectet: réspice aetatém tuam.

De. Te oblétet, tíbi habe.

Ph. Mínue uero iram.

De. Hóc age;
Satis iám uerborumst: nísí tu properas múlierem
Abdúcere, ego illam eíciam. Dixi, Phórmio.

90

Ph. Si tu illam attigeris sécus quam dígnumst líberam,
Dicám tíbi inpingam grándem. Dixi, Démipho.
Si quíd opus fuérit, heús, domo me!

Ge. Intéllego.

DEMIPHO GETA CRATINVS HEGIO CRITO

*Senex Servos**Advocati III*

De. Quantá me cura et sóllicitudine ádficit
 Gnatús, qui me et se hisce ínpediuit núptiis!
 Neque mi ín conspectum pródit, ut saltém sciam,
 Quid de éa re dicat quídue sit senténtiae.
 Abi, uíse redierítne iam an nondúm domum.

5

Ge. Eó.—

De. Videtis, quo ín loco res haéc siet.
 Quid agó? dic, Hegio.

He. Égo? Cratinum cénseo,
 Si tibi uidetur.

De. Díc, Cratine.*Cra.* Méne uis?*De.* Te.

Cra. Ego, quae ín rem tuam sint, éa uelim faciás. Mihi
 Sic hóc uidetur: quód te absente hic fílius
 Egít, restitui in íntegrum aequomst ét bonum,
 Et id ímpetrabis. Díxi.

10

De. Dic nunc, Hégio.

He. Ego sédulo hunc dixísse credo; uérum itast:
 Quot hómínes, tot senténtiae; suos quoíque mos.
 Mihi nón uidetur, quód sit factum légibus,
 Rescíndi posse; et túrpe inceptust.

15

De. Díc, Crito.

Cri. Ego ámplius delíberandum cénseo:
 Res mágnast.

Cra. Num quid nós uis?*De.* Fecistís probe:

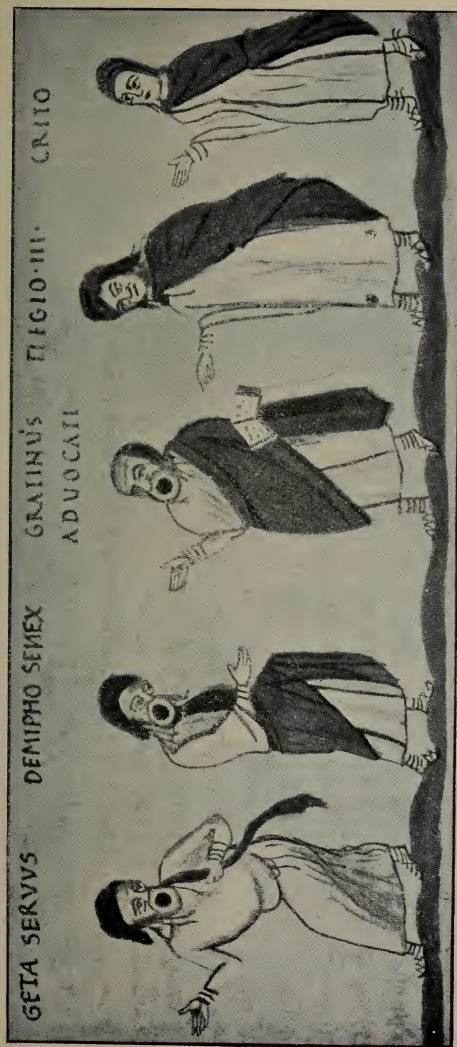
Incértior sum múlto quam dudúm.—

Ge. Negant

Redísse.

De. Frater ést expectandús mihi:
 Is quód mihi dederit de hác re consílium, íd sequar.
 Percóntatum ibo ad pórtum, quoad se récipiat.

20



Ge. Eo. De. Videtis quid in loco res haec siet.
Quid ago? dic, Hegio. He. Ego? Cratinum censeo—.—III. iii. 6 (447).

Ge. At ego Ántiphonem quaeram, ut quae acta hic sint sciat. Sed eccum ipsum uideo in tempore huc se recipere.

ANTIPHO GETA
Adolescens Servos

An. Énim uero, Antiphó, multimodis cum istoc animo es uituperandus:

Ítane te hinc abísse et uitam túam tutandam aliís dedisse!

Álios tuam rem crédidisti mágis quam tete animáduersuros?

Nam, út ut erant alia, illi certe, quae nunc tibi domíst, consuleres,

Né quid propter túam fidem decépta poteretúr mali; 5

Quoí nunc miserae spés opesque súnt in te uno omnés sitae.

Ge. Et quídem, ere, nos iam dúdum hic te absentem íncusamus, qui ábieris.

An. Te ipsúm quaerebam.

Ge. Séd ea causa níhilo magis defécimus.

An. Loquere óbsecro, quo nam ín loco sunt rés et fortunaé meae:

Num quíd patri subolét?

Ge. Nil etiam.

An. Ecquíd spei porrost?

Ge. Néscio.

An. Ah. 10

Ge. Nisi Phaédria haud cessáuit pro te eníti.

An. Nihil fecít noui.

Ge. Tum Phórmio itidem in hác re ut aliis strénuom hominem praébuit.

An. Quid is fécit?

Ge. Confutáuit uerbis ádmodum iratúm senem.

An. Eu, Phórmio.

Ge. Ego, quod pótui, porro.

An. Mí Geta, omnis uós amo.

Ge. Síc habent princípia sese, ut díxi: adhuc tranquílla res est, 15

Mánsurusque pátruom pater est, dum húc adueniat.

An. Quíd eum?

Ge. Vt aibat

De eíus consilio sése uelle fácere, quod ad hanc rem áttinet.

An. Quántum metuist míhi, uidere huc sáluom nunc patruóm,
Geta!

Nam pér eius unam, ut aúdio, aut uiuam aút moriar senténtiam.

Ge. Phaédria tibi adést.

An. Vbi nam?

Ge. Eccum ab súa palaestra exít foras. 20

PHAEDRIA

DORIO

ANTIPHO

GETA

Adulescens

Leno

Adulescens

Servos

Ph. Dório,

Audi óbsecro.

Do. Non aúdio.

Ph. Parúmper.

Do. Quin omítte me.

Ph. Aúdi, quod dicam.

Do. Át enim taedet iam aúdire eadem míliens.

Ph. Át nunc dicam, quód lubenter aúdias.

Do. Loquere, aúdio.

Ph. Nón queo te exoráre, ut maneat tríduom hoc? Quo núc abis?

Do. Mirábar, si tu míhi quicquam adferrés noui. 5

An. Eí, metuo lenónem, ne quid . . .

Ge. súo suat capiti? Ídem ego uereor.

Ph. Nón[dum] mihi credis?

Do. Háriolare.

Ph. Sín fidem do?

Do. Fábulae.

Ph. Faéneratum istúc beneficium púlchre tibi dicés.

Do. Logi.

Ph. Créde mihi, gaudébis facto; uérum hercle hoc est.

Do. Sómnia.

Ph. Éxperire; nón est longum.

Do. Cántilenam eandém canis. 10

Ph. Tu míhi cognatus, tú parens, tu amícus, tu . . .

Do. Garrí modo.

Ph. Ádeon ingenio ésse duro te átque inexorábili,
Út neque misericórdia neque précibus mollirí queas!

Do. Ádeon te esse incógitantem atque ínpudentem, Phaédria,
Út phaleratis dúcas dictis me ét meam ductes grátiis! 15

An. Míseritumst.

Ph. Ei, uéris uincor!

Ge. Quám uterquest similís sui!

Ph. Neque Ántipho alia quom óccupatus éssset sollicitúdine,
Tum hoc ésse mi obiectúm malum!

An. Ah, quid istúc est autem, Phaédria?

Ph. Ó fortunatíssume Antipho!

An. Égone?

Ph. Quoi quod amás domist,
Néque cum huius modi umquam úsus uenit út conflictarés
malo. 20

An. Míhin domist? Immo, íd quod aiunt, aúribus teneó
lupum.

[Nám neque quo pacto á me amittam néque uti retineám scio.]

Do. Ípsum istuc mihi in hóc est.

An. Heia, né parum lenó sies.

Núm quid hic confécit?

Ph. Hicine? quód homo inhumaníssumus:
Pámphilam meam uéndidit.

An. Quid? uéndidit?

Ge. Ain? uéndidit? 25

Ph. Véndidit.

Do. Quam indígnum facinus, áncillam aere emptám meo!

Ph. Néqueo exorare, út me maneat ét cum illo ut mutét
fidem

Tríduom hoc, dum id quód est promissum ab amícis argentum
aúfero.

Sí non tum dederó, únam praeterea hórám ne oppertús sies.

Do. Óptundes?

An. Haud lóngumst id quod órat: exorét sine. 30
Ídem hic tibi, quod bóñi promeritus fúeris, conduplicáuerit.

Do. Vérba istaec sunt.

An. Pámphilamne hac úrbe priuarí sines?
Túm praeterea horúnc amorem dístrahi poterín pati?

Do. Néque ego neque tu. . . .

Ph. Dí tibi omnes íd, quod es dignús, duint!

Do. Égo te complurís aduorsum ingénium meum mensés
tuli 35

Póllicitantem et níhil ferentem, fléntem; nunc contra ómnia
haec

Répperi, qui déť neque lacrumet: dá locum meliórius.

An. Cérte hercle, ego si sátis commemini, tñbi quidem est
olím dies,

Quam ad dares huic, praéstítuta.

Ph. Fáctum.

Do. Num ego istúc nego?

An. Iam éa praeteriit?

Do. Nón, uerum haec eĩ ántecessit.

An. Nón pudet 40

Vánitatis?

Do. Mínime, dum ob rem.

Ge. Stérculinum!

Ph. Dório,

Ítane tandem fácere oportet?

Do. Síc sum: si placeo, útere.

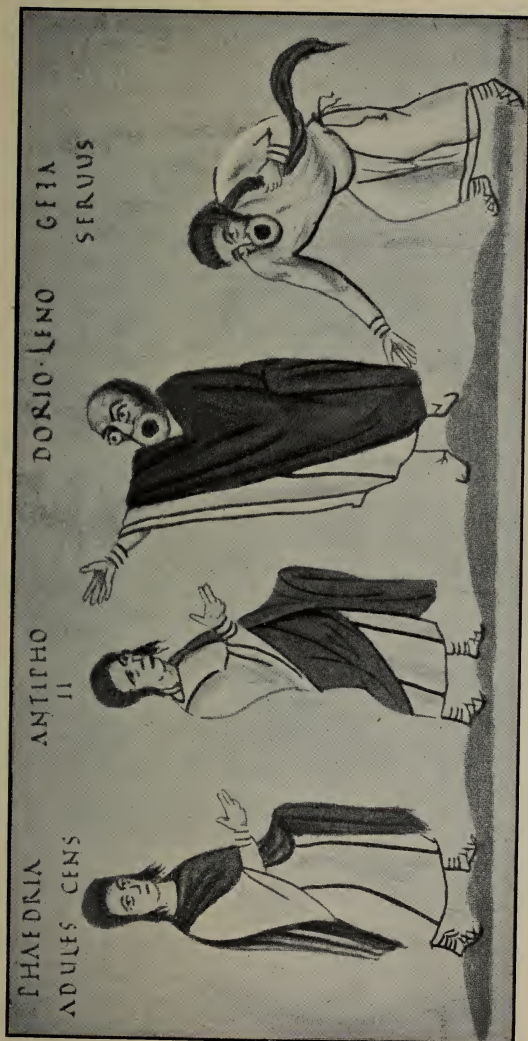
An. Síc hunc decipís!

Do. Immo enim uero, Ántipho, hic me decipit:
Nam híc me huius modi scíbat esse, ego húnc esse aliter
crédidi;

Íste me feféllit; ego isti níhilo sum aliter ác fui. 45

Séd ut ut haec sunt, támen hoc faciam: crás mane argentúm
mihi

Míles dare se díxit; si mihi príor tu attuleris, Phaédria,
Méa lege utar, út potior sit, quí prior ad dandúmst. Vale!



Ge. Sterculinum! *P^h.* Dorio,
 Itane tandem facere oportet? *Do.* Sic sum: si placeo, utere.
An. Sic hunc decipis! *Do.* Immo enim uero, Antipho, hic me decipit. — III. v. 41 (526).

DIMIPHO · SINEX

CHREMES · II



De. Quid ille tam diu
Quaeso igitur commorabare, ubi id audieras?
Ch. Pol me detinuit morbus. *De.* Vnde? aut qui? — IV. i. 6 (572).

Ge. Dí bene uortant quód agas! pedetemptím tamen.

An. Víde, si quid opis pótes adferre huic.

Ge. 'Sí quid'? quid?

An. Quaere óbsecro: 20

Né quid plus minúsue faxit, quód nos post pigeát, Geta.

Ge. Quaéro. — Saluos ést, ut opinor; uérum enim metuó malum.

An. Nóli metuere: úna tecum bóna mala tolerábimus.

Ge. Quántum opus est tibi argénti, loquere.

Ph. Sólae trigintá minae.

Ge. Tríginta? Hui, percárast, Phaedia.

Ph. Ístaec uero uflis est. 25

Ge. Áge age, inuentas réddam.

Ph. O lepidum!

Ge. Aufér te hinc!

Ph. Iam opust.

Ge. Iám feres.

Séd opus est mihi Phórmionem ad hánc rem adiutorém dari.

Ph. Praéstost: audacíssume oneris quíduis inpone, híc feret; Sólus est homo amíco amicus.

Ge. Eámus ergo ad eum ócius!

An. Núm quid ést, quod operá mea uobis ópūs sit?

Ge. Nihil; uerum ábí domum 30

Ét illam miseram, quam égo nunc intus scío esse exanimatám metu,

Cónsolare. Céssas?

An. Nihil est, aéque quod faciám lubens.

Ph. Quá uia istuc fácies?

Ge. Dicam in itínere: modo te hinc ámoue!

ACTVS IV

DEMIPHO CHREMES

Senes II

De. Quid? quá profectus caúsa hinc es Lemnúm, Chremes, Addúxtin tecum fíliam?

Ch. Non.

De. Quid ita non?

Ch. Postquám uidet me eius máter esse hic díutius,
Simul aútem non manébat aetas uírginis
Meam néclegantiam, ípsam cum omni fámilia
Ad mé profectam esse aíbant.

5

De. Quid illi tám diu
Quaeso ígitur commorábare, ubi id audíeras?

Ch. Pol mé detinuit mórbus.

De. Vnde? aut quí?

Ch. Rogas?

Senéctus ipsast mórbus. Sed uenísse eas
Saluás audiui ex naúta, qui illas uéxerat.

10

De. Quid gnáto optigerit me ábsente, audistí, Chremes?

Ch. Quòd quídem me factum cónsili incertúm facit.

Nam hanc cóndicionem sí quoi tulero extrário,
Quo pácto aut unde míhi sit, dicundum órdest.
Te míhi fidelem esse aéque atque egomet súm mihi
Scibam. Ílle si me aliénus adfiném uolet,
Tacébit, dum intercédet familiáritas;

15

Sin spréuerit me, plús quam opus est scitó sciet.

Vereórque, ne uxor áliqua hoc resciscát mea.

Quod sí fit, ut me excútiam atque egrediár domo,

20

Id réstat; nam ego meórum solus súm meus.

De. Scio ita ésse; et istaec míhi res sollicitúdinist,
Neque défetiscar úsque adeo experírier,
Donéc tibi id, quod póllicitus sum, effécero.

GETA DEMIPHO CHREMES

Servos

Senes II

Ge. Ego hóminem callidiórem uidi néminem
Quam Phórmionem. Vénio ad hominem, ut dícerem
Argéntum opus esse et íd quo pacto fíeret.
Vixdúm dimidium díxeram, intelléxerat:
Gaudébat, me laudábat, quaerebát senem.

5

Dis grátias agébat, tempus síbi dari,
 Vbi Phaédriae esse osténderet nihiló minus
 Amícum sese quam Ántiphoni. Hominem ád forum
 Iussi ópperiri: eo me ésse adducturúm senem.
 Sed eccum ípsum. Quis est ultérior? Attat, Phaédriae 10
 Pater uénit. Sed quid pértimui autem bélua?
 An quía quos fallam pro úno duo sunt míhi dati?
 Commódus esse opínor duplici spe útier.
 Petam hínc, unde a primo ínstiti: is si dát, sat est;
 Si ab éo nil fiet, tum húnc adoriar hósptem. 15

ANTIPHO GETA CHREMES DEMIPHO
Adulescens Servos Senes II

An. Exspécto, quam mox récipiat sesé Geta.
 Sed pátruom uideo cúm patre adstantem. Eí mihi,
 Quam tímeo, aduentus húius quo inpellát patrem!
Ge. Adíbo [hosce]: o salue, nóster Chremes!
Ch. Salué, Geta!
Ge. Veníre saluom uólup est.
Ch. Credo.
Ge. Quíd agitur? 5
 Multa áduenienti, ut fít, noua hic?
Ch. Compluria.
Ge. Ita. De Ántiphone audístin quae facta?
Ch. Ómnia.
Ge. Tun díxeras huic? Fácinus indignúm, Chremes,
 Sic círcumiri!
Ch. Id cum hóc agebam cómmodum.
Ge. Nam hercle égo quoque id quidem ágítans mecum
 sédulo 10
 Inuéni, opinor, rémedium huic rei.
Ch. Quíd, Geta?
De. Quod rémedium?
Ge. Vt abii ábs te, fit forte óbuiam
 Mihi Phórmio?

Ch. Qui Phórmio?

De. Is, qui istánc . . .

Ch. Scio.

Ge. Visúmst mihi, ut eius téptarem senténtiam.

Prendo hóminem solum: 'Quór non' inquam, 'Phórmio, 15

Vidés, inter nos síc haec potius cúm bona

Vt cómponamus grátia quam cúm mala?

Erus líberalis ést et fugitans lítium;

Nam céteri quidem hércle amici omnés modo

Vno óre auctores fuére, ut praecipitem hánc daret.' 20

An. Quid hic coéptat aut quo euádet hodie?

Ge. 'An légibus

Datúrum poenas díces, si illam eiécerit?

Iam id éploratumst: heía, sudabís satis,

Si cum illo inceptas hómine: ea eloquéntiast.

Verúm pono esse uíctum eum; at tandém tamen 25

Non cápitis ei res ágitur, sed pecúniae.'

Postquam hóminem his uerbis séntio mollírier,

'Solí sumus nunc hic' inquam; 'eho dic, quid uís dari

Tibi ín manum, ut erus hís desistat lítibus,

Haec hínc facessat, tú molestus né sies?' 30

An. Satin illi di sunt própítii?

Ge. 'Nam sát scio,

Si tu áliquam partem aequí bonique díxeris,

Vt est ille bonus uir, tría non commutábitis

Verba hódie inter uos'.

De. Quís te istaec iussít loqui?

Ch. Immó non potuit mélius peruenírier 35

Eo, quó nos uolumus.

An. Óccidi.

De. Perge éloqui.

Ge. A prímo homo insaníbat.

Ch. Cedo, quid póstulat?

Ge. Quid? nímium quantum.

Ch. Quántum? dic.

Ge. Si quís daret



An. Sed patruom uideo cum patre adstantem. Ei mihi,
Quam timeo . . . *Gz.* O salve, noster Chremes!—IV. iii. 2 (607).

Taléntum magnum.

De. Immó malum hercle: ut níhil pudet!

Ge. Quod díxi adeo eĩ: ‘Quaeso, quid si fíliam
Suam únicam locáret? Parui rétulit. 40

Non súscepisse: inuéntast, quae dotém petat.’

Vt ad paúca redeam ac míttam illius inéptias,

Haec dénique eius fúit postrema orátio:

‘Ego’ ínquit ‘a princípío amici fíliam, 45

Ita ut aéquom fuerat, uólui uxorem dúcere;

Nam míhi uenibat ín mentem eius incómmodum,

In séruitutem paúperem ad ditém dari.

Sed mi ópus erat, ut apérte tibi nunc fábuler,

Aliquántulum quae adférret, qui dissóluerem 50

Quae débito; et etiám nunc, si uolt Démipho

Dare quántum ab hac accípío, quae sponsást mihi,

Nullám mihi malim quam ístanc uxorém dari.’

An. Vtrúm stultitia fácere ego hunc an málitia

Dicám, scientem an ínprudentem, incértus sum. 55

De. Quid si ánimam debet?

Ge. ‘Áger oppositus pígiori
Ob decem minas est.’

De. Áge age, iam ducát: dabo.

Ge. ‘Aedículae item sunt ób decem alias.’

De. Oíeĩ,
Nimiúmst.

Ch. Ne clama: répetito hasce a mé decem.

Ge. ‘Vxóri emunda ancíllulast; tum plúscula 60
Supelléctile opus est, ópus est sumptu ad núptias:

His rébus sane póne’ ínquit ‘decem minas’.

De. Sescéntas proinde scríbito iam míhi dicas:

Nihil do. Ínpuratus me ílle ut etiam inrídeat?

Ch. Quaeso, égo dabo, quíesce: tu modo fílium 65

Fac ut íllam ducat, nós quam uolumus.

An. Eí mihi!

Geta, óccidisti mé tuis falláciis.

Ch. Mea caúsa eícitur; mé hoc est aequom amíttere.

Ge. 'Quantúm potest me cértiorem' inquit 'face,
Si illám dant, hanc ut míttam, ne incertús siem;
Nam illí mihi dotem iám constituerúnt dare.' 70

Ch. Iam accípiat: illis répudium renúntiet;
Hanc dúcat.

De. Quae quidem ílli res uortát male!

Ch. Oppórtune adeo argéntum nunc mecum áttuli,
Fructúm, quem Lemni uxóris reddunt praédia. 75
Inde súmam; uxori tíbi opus esse díxero.

ANTIPHO GETA

Adolescens *Servos*

An. Geta.

Ge. Hém.

An. Quid egisti?

Ge. Émunxi argentó senes.

An. Satine ést id?

Ge. Nescio hércle: tantum iússus sum.

An. Eho, uérbero, aliud míhi respondes ác rogo?

Ge. Quid érgo narras?

An. Quid ego narrem? Operá tua

Ad réstim mihi quidem rés redit planíssume. 5

Vt té quidem omnes dí deae superi ínferi

Malís exemplis pérđant! Em, si quíd uelis,

Huic mándes, qui te ad scópulum e tranquillo aúferat.

Quid mínus utibile fúit quam hoc ulcus tángere

Aut nóminare uxórem? Iniectast spés patri 10

Posse íllam extrudi. Cédo nunc porro: Phórmio

Dotém si accipiet, úxor ducendást domum:

Quid fíet?

Ge. Non enim dúcet.

An. Noui. Céterum

Quom argéntum repetent, nóstra causa scílicet

In néruom potius íbit.

Ge. Nihil est, Ántipho, 15

Quin mále narrando póssit deprauárier.

Tu id, quód bonist, excérpis, dicis quód malist.

Audí nunc contra: iám si argentum accéperit,

Ducéndast uxor, út aïs (concedó tibi):

Spatiúm quidem tandem ápparandi núptias,

20

Vocándi, sacrucicándi dabitur paúlulum.

Intérea amici quód polliciti súnť dabunt:

Inde íste reddet.

An. Quam ób rem? aut quid dicét?

Ge. Rogas?

‘Quot rés postilla mónstra euenerúnť mihi!

Intro íť in aedis áter alienús canis,

25

Anguís per inpluuium décidit de tégulis,

Gallína cecinit; íterdixit háriolus,

Harúspex uetuit; ánte brumam autém noui

Negóťi incipere . . .

. . .’ quae causast iustíssuma.

Haec fíent.

An. Vt modo fíant!

Ge. Fient: mé uide.

30

Pater éxit: abi, dic ésse argentum Phaédriae.

DEMIPHO CHREMES GETA

Senes II

Servos

De. Quiétus esto, inquam; égo curabo, né quid uerborúm duit.

Hoc témere numquam amíttam ego a me, quín mihi testis ádhibeam:

Quoi dem ét quam ob rem dem, cómmemorabo.

Ge. Vt caútus est, ubi níl opust.

Ch. Atque íta opus factost; ét matura, dúm lubido eadem haéc manet:

Nam si áltera illaec mágis instabit, fórsitan nos réiciat.

5

Ge. Rem ipsám putasti.

De. Dúc me ad eum ergo.

Ge.

Nón moror.

Ch.

Vbi hoc égeris,

Transíto ad uxorém meam, ut conuéniat hanc prius quam hínc
abit.

Dicát eam dare nos Phórmioni núptum, ne s'iscénseat;

Et mágis esse illum idóneum, qui ipsí sit familiárior;

Nos nóstro officio nón digressos ésse: quantum is uóluerit, 10

Datum ésse dotis.

De.

Quíd tua malum id réfert?

Ch.

Magni, Démipho.

Non sátis est tuom te offícium fecisse, íd si non fama ádprobat:

Volo ípsius uolúntáte haec fieri, né se eiectam praédicet.

De. Idem égo istuc facere póssum.*Ch.*

Mulier múlieri magis cónuenit.

De. Rogábo.*Ch.*

Vbi illas núnc ego reperíre possim, cógito. 15

SOPHRONA CHREMES

*Nutrix**Senex*

So. Quíd agam? quem mi amícum inueniam mísera? aut
quo consília haec referam?

Aút unde auxiliúm petam?

Nám uereor, era ne ób meum suasum indígna iniuria ádficiatur:

Íta patrem adulescéntis facta haec tólerare audió uiolenter.

Ch. Nám quae haec anus est, éxanimata a frátre quae
egressást meo? 5

So. Quod ut fácerem egestas me ínpulit, quom scírem in-
firmas núptias

Hasce ésse, ut id consúlerem, interea uíta ut in tutó foret.

Ch. Cérte edepol, nisi me ánimus fallit aút parum prospíciunt
oculi,

Méae nutricem gnátae uideo.

So.

Néque ille inuestigátur,

Ch.

Quid ago?

So. Qui ést eius pater.

Ch. Ádeo, maneo, dum haéc quae loquitur
mágis cognosco? 10

So. Quód si eum nunc reperíre possim, níhil est, quod uereár.

Ch. East ipsa:

Cónloquar.

So. Quis hic lóquitur?

Ch. Sophrona.

So. Ét meum nomen nóminat?

Ch. Réspice ad me.

So. Di óbsecro uos, éstne hic Stilpo?

Ch. Nón.

So. Negas?

Ch. Cóncede hinc a fóribus paulum istórsum sodes, Sóphrona.
Ne me ístoc posthac nómine appellássis.

So. Quid? non óbsecro es, 15

Quem sémper te esse díctitasti?

Ch. St'.

So. Quid has metuís fores?

Ch. Conclúsam hic habeo uxórem saeuam. Vérum istoc
me nómine

Eo pérperam olim díxi, ne uos fórte imprudentés foris

Effúttiretis átque id porro aliqua úxor mea rescísceret. 19

So. Istóc pol nos te hic ínuenire míserae numquam pótuimus.

Ch. Eho díc mihi, quid reí tibist cum fámilia hac, unde éxis?

Vbi illaé sunt?

So. Miseram me!

Ch. Hém, quid est? uiuóntne?

So. Viuit gnáta.

Matrem ípsam ex aegritúdine hac miserám mors consecútast.

Ch. Male fáctum.

So. Ego autem, quae éssem anus desérta, egens, ignóta,
Vt pótui nuptum uírginem locáuī huic adulescénti, 25

Harúm qui est dominus aédium.

Ch. Antiphónin?

So. Em istic ípsi.

Ch. Quid? duásne uxores hábet?



Ch. Respice ad me. *So.* Di obsecro uos, estne hic Stilpo?—IV. vi. 13 (740).

So. Au, obsecro, únam ille quidem hanc sólam.

Ch. Quid illam álteram, quae díctur cognáta?

So. Haec ergost.

Ch. Quid aïs?

So. Compósito factumst, quó modo hanc amáns habere pósset
Sine dóte.

Ch. Di uostrám fidem, quam saépe forte témere 30
Euéniant, quae non aúdeas optáre! Offendi aduéniens,
Quocúm uolebam et út uolebam cónlocatam gnátam.
Quod nós ambo opere máxumo dabámus operam ut fíeret,
Sine nóstra cura, máxuma sua cúra hic solus fécit.

So. Nunc quíd opus facto sít uide: pater ádulescentis uénit 35
Eumque ánimo iniquo hoc óppido ferre áiunt.

Ch. Nihil períclist.
Sed pér deos atque hómínes meam esse hanc cáue resciscat
quísquam.

So. Nemo é me scibit.

Ch. Séquere me: intus cétera audié<ti>s.

ACTVS V

DEMIPHO GETA

Senex *Servos*

De. Nostrápte culpa fácimus, ut malís expediat ésse,
Dum nímium dici nós bonos studémus et bénígnos.
Ita fúgias, ne praetér casam, quod áiunt. Nonne id sát erat,
Accípere ab illo iniúriam? Etiam argéntumst ultro obiéctum,
Vt sít, qui uiuat, dum áliud aliquid flágiti conficiat. 5

Ge. Planíssume.

De. Eis nunc praémiumst, qui récta praua faciunt.

Ge. Veríssume.

De. Vt stultíssume quidem illí rem gesserímus.

Ge. Modo ut hóc consilio pössiet discédi, ut istam dúcat.

De. Etiámne id dubiumst?

Ge. Haúd scio hercle, ut homóst, an mutet ánimum.

De. Hem, mútet autem?

Ge. Néscio; uerúm, si forte, díco. 10

De. Ita fáciam, ut frater cénsuit, ut uxórem eius huc ad-
dúcam,

Cum ista út loquatur. Tú, Geta, abi prae, núntia hanc uen-
túram.—

Ge. Argéntum inuentumst Phaédriae; de iúrgio silétur;
Prouísumst, ne in praeséntia haec hinc ábeat: quid nunc pórro?
Quid fiet? In eodém luto haesitás: uorsuram sólues, 15
Geta; praeséns quod fuerát malum, in diem ábiit; plagae
créscunt,

Nisi próspicis. Nunc hínc domum ibo ac Phánium edocébo,
Ne quíd uereatur Phórmionem aut huús oratiónem.

DEMIPHO NAVSISTRATA

Senex *Mulier*

De. Age dum, út soles, Nausístrata, fac illa út placetur nóbis,
Vt súa uoluntate íd, quod est faciúndum, faciat.

Na. Fáciam.

De. Paritér nunc opera me ádiuues, ac ré dudum opituláta's.

Na. Factúm uolo; ac pol mínus queo uiri cúlpa quam me
dígnumst. 4

De. Quid autótem?

Na. Quia pol méi patris bene pártia indiligénter
Tutátur; nam ex eis praédiis talénta argenti bína
Statím capiebat. Vír uiro quid praestat!

De. Binan quaéso?

Na. Ac rébus uilióribus multó talenta bína.

De. Hui.

Na. Quid haéc uidentur?

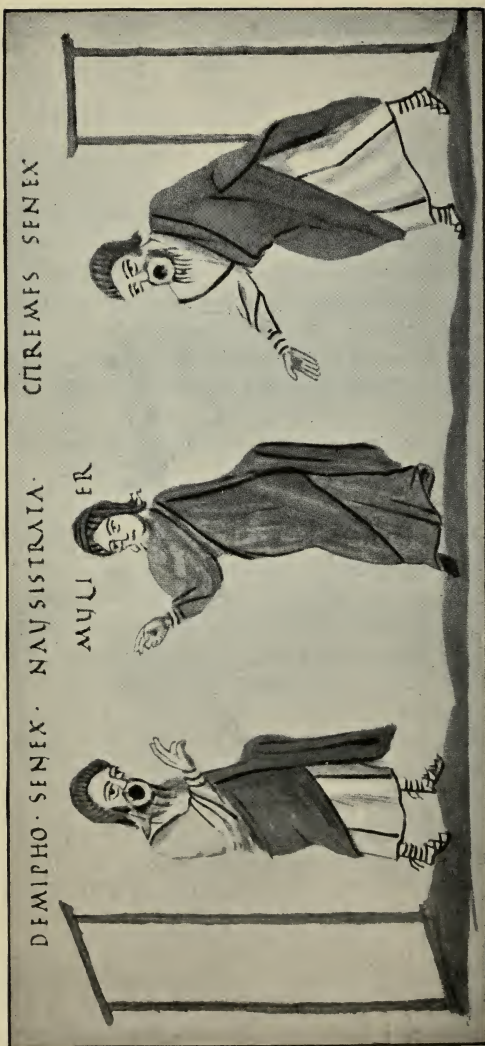
De. Scílicet.

Na. Virúm me natam uéllem:

Ego osténderem,

De. Certó scio.

Na. quo pácto . . .



Ch. Ehem, Demipho.
 Iam illi datumst argentum? . . . ei, uideo uxorem.—V. iii. 1 (796).

De.

Parce sódes, 10

Vt póssis cum illa, né te adulescens múlíer defetíget.

Na. Faciam, út iubes. Sed meúm uírum abs te exíre uideo.

NAVSISTRATA

CHREMES

DEMIPHO

*Mulier**Senes II**Ch.*

Ehem, Démipho.

Iam illí datumst argéntum?

De.

Curaui flico.

Ch.

Nollém datum.

Ei, uídeo uxorem: paéne plus quam sát erat.

De.

Quor nollés, Chremes?

Ch. Iam récte.*De.*

Quid tu? ecquíd locuto's cum ístac, quam ob rem hanc dúcimus?

Ch. Transégi.*De.*

Quid aít tándem?

Ch.

Abduci nón potest.

De.

Qui nón potest? 5

Ch. Quia utérque utrique est córdi.*De.*

Quid istuc nóstra?

Ch.

Magni; praéterhac

Cognátam comperi ésse nobis.

De.

Quíd? deliras.

Ch.

Síc erit.

Non témere dico: rédíi mecum in mémoriam.

De.

Satin sánus es?

Na. Au, óbsecro, uide ne ín cognatam pécces.*De.*

Non est.

Ch.

Né nega:

Patris nómen aliud díctumst; hoc tu errásti.

De.

Non norát patrem? 10

Ch. Norát.*De.*

Quor aliud díxit?

Ch.

Numquamne nódie concedés mihi

Neque intélleges?

De. Si tú nil narras?

Ch. Pérdis.

Na. Miror, quíd hoc siet.

De. Equidem hércle nesció.

Ch. Vin scire? At íta me seruet Iúppiter,
Vt própior illi, quáam ego sum ac tu, [homo] némost.

De. Di uostrám fidem,

Eámus ad ipsam: una ómnis nos aut scíre aut nescire hóc uolò.

Ch. Ah. 15

De. Quid ést?

Ch. Itan paruam míhi fidem esse apud te!

De. Vin me crédere?

Vin sátis quaesitum mi ístuc esse? Age, fiat. Quid? illa filia
Amíci nostri quíd futurumst?

Ch. Récte.

De. Hanc igitur míttimus?

Ch. Quid ní?

De. Ílla maneat?

Ch. Síc.

De. Ire igitur tíbi licet, Nausístrata.

Na. Sic pól commodius ésse in ómnis árbitror, quam ut
coéperas, 20

Manére hanc; nam perlíberalis uísast, quom uidí, mihi.—

De. Quid istúc negotist?

Ch. Iámne operuit óstium?

De. Iam.

Ch. O Iúppiter,

Di nós respiciunt: gnátam inueni núptam cum tuo filio.

De. Hem,

Quo pácto potuit?

Ch. Nón satis tutus ést ad narrandum híc locus.

De. At tu íntro abi!

Ch. Heus, ne filii quidem hoc nóstri resciscánt uolo. 25

ANTIPHO

Adulescens

Laetús sum, ut meae res sése habent, fratri óptigisse quód uolt.
 Quam scítumst, eius módi parare in ánimo cupiditátes,
 Quas, quóm res aduorsaé sient, pauló mederi póssis!
 Hic símul argentum répperit, curá sese expédíuit;
 Ego núllo possum rémedio me euólueré ex his túrbis, 5
 Quin, si hóc celetur, ín metu, sin pátefit, in probró sim.
 Neque mé domum nunc réciperem, ni mi éssét spes osténta
 Huiúsce habendae. Séd ubi nam Getam ínuenire póssim?
 [Vt rógem, quod tempus cónueniundi pátris me capere suádeat.]

PHORMIO ANTIPHO

Parasitus Adulescens

Ph. Argéntum accepi, trádidi lenóni; abduxi múlterem,
 Curáui, propria ut Phaédria poterétur; nam emissást manu.
 Nunc úna mihi res étiam restat, quae ést conficiunda, ótium
 Ab sénibus ad potándum ut habeam; nam áliquot hos sumám
 dies.

An. Sed Phórmíost. Quid áís?

Ph. Quid?

An. Quid nam núnc facturust Phaédria? 5

Quo pácto satietátem amoris áit se uelle absúmere?

Ph. Vicíssim partis túas acturus ést.

An. Quas?

Ph. Vt fugitét patrem.

Te súas rogauit rúrsum ut ageres, caúsam ut pro se díceres;
 Nam pótaturus ést apud me. Ego me íre senibus Súnium
 Dicam ád mercatum, ancíllulam emptum dúdum quam dixít
 Geta; 10

Ne quom híc non uideant mé conficere crédant argentúm suom.
 Séd óstium concrépuít abs te.

An. Víde, quis egreditúr.

Ph. Getast.

| | | |
|---------------|-------------------|------------------|
| GETA | ANTIPHO | PHORMIO |
| <i>Servos</i> | <i>Adulescens</i> | <i>Parasitus</i> |

Ge. Ó Fortuna, o Fórs Fortuna, cuántis commoditatibus Quám subito meo ero Ántiphoni ope uóstra hunc onerastís diem.

An. Quíd nam hic sibi uolt?

Ge. Nósque amicos eíus exonerastís metu! Séd ego nunc mihi céssó, qui non úmerum hunc onero pállio Átque hominem propero ínuenire, ut haéc, quae contigerínt, sciat. 5

An. Núm tu intellegís, quid hic narret?

Ph. Núm tu?

An. Nihil.

Ph. Tantúndem ego.

Ge. Ád lenonem hinc íre pergam; ibi núnc sunt.

An. Heus, Geta!

Ge. Ém tibi.

Núm mirum aut nouómst reuocari, cúrsum quom institerís?

An. Geta!

Ge. Pérgit hercle. Númquam tu odio túo me uinces.

An. Nón manes?

Ge. Vápula!

An. Idquidem tíbi iam fiet, nísi resistis, uérbero. 10

Ge. Fámiliariórem oportet ésse hunc: minitatúr malum.

Séd isne est, quem quaero, án non? Ipsust. Cóngredere actutúm.

An. Quid est?

Ge. O ómnium, quantúm est qui uiuont, hómo hominum ornatíssume!

Nám sine controuérsia ab dis sólus diligere, Ántipho.

An. Íta uelim; sed quí istuc credam ita ésse, mihi dicí uelim. 15

Ge. Sátine est, si te délibutum gaúdio reddo?

An. Énicas.

Ph. Quín tu hinc pollicitátiones aúfer et quod férs cedo.



Ge. Sed ego nunc mihi cesso, qui non umerum hunc onero pallio
Atque hominem propero inuenire, ut haec, quae contigerint, sciat.—V. vi. 4 (844).



From the painting by Boulanger

THE GYNAECEUM

[By permission of Messrs. Gouffé & Co.]

Ge.

Oh,

Tú quoque aderas, Phórmio?

Ph.

Aderam; séd tu cessas?

Ge.

Áccipe, em:

Út modo argentúm tibi dedimus ápuđ forum, rectá domum

Súmus profecti; intérea mittit érus me ad uxorém tuam. 20

An. Quam ób rem?*Ge.*

Omitto próloqui; nam níhil ad hanc rem est, Ántipho.

Úbi in gynaeceum íre occipio, púer ad me accurrít Mida,

Póne reprendit pállio, resupínat: respició, rogo

Quam ób rem retineát me; ait esse uétitum intro ad eram
accédere.‘Sóphrona modo frátrem huc’ inquit ‘sénis introduxít
Chremem’; 25Éumque nunc esse íntus cum illis. Hóc ubi ego audiui, áđ
fores

Súspenso gradú placide ire pérrexi, accessi, ástiti,

Ánimam compressi, aúrem admoui; ita ánimum coepi atténdere,

Hóc modo sermónem captans.

Ph.

Eú, Geta!

Ge.

Hic pulchérissimum

Fácinus audiui; ítaque paene hercle éxclamaui gaúdio. 30

An. Quód?*Ge.*

Quod nam arbitráre?

An.

Nescio.

Ge.

Átqui mirificíssimum:

Pátruos tuos est páter inuentus Phánio, uxori tuae.

An. Quíd aís?*Ge.*

Cum eius consuéuit olim mátre in Lemno clánculum.

Ph.

Sómniū: utin haec ígnoraret súom patrem?

Ge.

Aliquid crédito,

Phórmio, esse caúsae; sed men cénses potuisse ómnia 35

Íntelligere extra óstium, intus quae ínter sese ipsi égerint?

An.

Átque ego quoque inaúđiui illam fábulam.

Ge.

Immo etiám dabo,

Quó magis credas: pátruos interea índe huc egreditúr foras;

Haúd multo post cúm patre idem récipit se intro dénuo:

Áit uterque tíbi potestatem éius adhibendaé dari. 40

Dénique ego sum míssus, te ut requírerem atque addúcerem.

An. Quín ergo rape mé; quid cessas?

Ge. Féceró.

An. O mi Phórmio,

Vále!

Ph. Vale, Antiphó! Bene, ita me dí ament, factum: gaúdeo.

PHORMIO

Parasitus

Tantám fortunam de ínprouiso esse hís datam!

Summa éludendi occasióst mihi núnc senes

Et Phaédriae curam ádimere argentárium,

Ne quóquam suorum aequálium suppléx siet.

Nam idem hóc argentum ita út datumst ingrátis 5

Ei dátum erit; hoc qui cógam, re ipsa répperi.

Nunc géstus mihi uoltúsque est capiundús nouos.

Sed hínc concedam in ángiportum hoc próximum

Inde hísce ostendam me, úbi erunt egressí foras.

Quo me ádsimularam ire ád mercatum, nón eo. 10

DEMIPHO CHREMES PHORMIO

Senes II Parasitus

De. Dis mágnas merito grátias habeo átque ago,
Quando éuenere haec nóbis, frater, prospere.

Ch. Estne ita uti dixi liberalis?

De. Óppido.

Quantúm potest, nunc cónueniundust Phórmio,

Prius quám dilapidat nóstras trigintá minas 5

Vt aúferamus.

Ph. Démiphonem sí domist

Visam, út quod . . .

De. At nos ád te ibamus, Phórmio.

Ph. De eadem hác fortasse caúsa?

De.

Ita hercle.

Ph.

Crédidi:

Quid ád me ibatis?

De.

Rídiculum.

Ph.

An uerebámini,

Ne nón id facerem, quód recepissém semel?

10

Heus, quánta quanta haec méa paupertas ést, tamen

Adhúc curaui unum hóc quidem, ut mi essét fides.

Idque ádeo uenio núnctiatum, Démipho,

Parátum me esse: ubi uóltis, uxorém date.

Nam omnís posthabui míhi res, ita uti pár fuit,

15

Postquam íd tanto opere uós uelle animaduérteram.

De. At hic déhortatus ést me, ne illam tíbi darem:

‘Nam quí erit rumor pópuli’ inquit, ‘si id féceris?’

Olím quom honeste pótuit, tum non ést data;

Eam núnc extrudí túrpest’. Ferme eadem ómnia,

20

Quae túte dudum córam me incusáueras.

Ph. Satís superbe inlúditis me.

De.

Quí?

Ph.

Rogas?

Quia ne álteram quidem íllam potero dúcere;

Nam quó redibo ore ád eam, quam contémpserim?

Ch. ‘Tum autem Ántiphonem uídeo ab sese amítttere

25

Inuítum eam’ inque.

De.

Tum aútem uideo fílium

Inuítum sane múlíerem ab se amítttere.

Sed tránsi sodes ád forum atque illúd mihi

Argéntum rursum iúbe rescribi, Phórmio.

Ph. Quodne égo discripsi pórro illis, quibus débui?

30

De. Quid ígitur fiet?

Ph.

Sí uis mi uxorém dare,

Quam déspondisti, dúcam; sin est, út uelis

Manére illam apud te, dós hic maneat, Démipho.

Nam nón est aequom mé propter uos decípi,

Quom ego uéstri honoris caúsa repudium álterae

35

Remiserim, quae dótis tantundém dabat.

De. In' ín malam rem hinc cum ístac magnificéntia,
Fugitiue? Etiam nunc crédis te ignorárier
Aut túa facta adeo?

Ph. Inrítor.

De. Tune hanc dúceres,
Si tíbi daretur?

Ph. Fác periculum.

De. Vt fílius 40
Cum illa hábitet apud te: hoc uéstrum consiliúm fuit.

Ph. Quaesó quid narras?

De. Quín tu mi argentúm cedo.

Ph. Immo uéro uxorem tú cedo.

De. In ius ámbula!

Ph. Enim uéro si porro ésse odiosi périgitis . . .

De. Quid fácies?

Ph. Egone? Vós me indotatís modo 45
Patrócinari fórtasse arbitrámini;
Etiám dotatis sóleo.

Ch. Quid id nostrá?

Ph. Nihil.

Hic quándam noram, quoíus uir uxorem . . .

Ch. Hém.

De. Quid est?

Ph. Lemni hábuit aliam,

Ch. Núllus sum.

Ph. ex qua fíliam

Suscépit; et eam clam éducat.

Ch. Sepúltus sum. 50

Ph. Haec ádeo ego illi iám denarrabo.

Ch. Óbsecro,

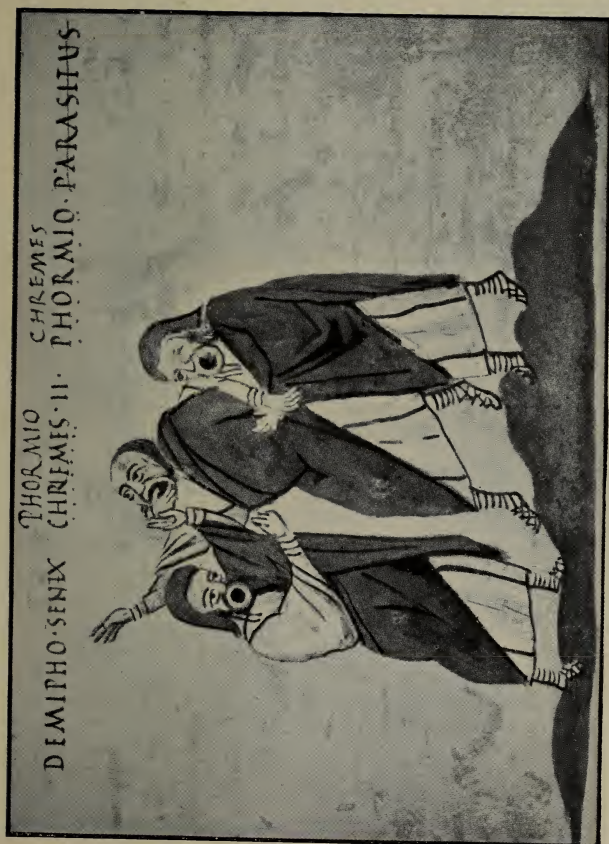
Ne fácias.

Ph. Oh, tune ís eras?

De. Vt ludós facit!

Ch. Missúm te facimus.

Ph. Fábulae.



Ph. Nausistrata, exi! *Ch.* Os opprime: impurum uide
Quantum ualet. *Ph.* Nausistrata! inquam. *De.* Non taces?—V. viii. 93 (986).



Na. Quis hic homost?
Non mihi respondes? Ph. Hicne ut tibi respondeat,
Qui hercle ubi sit nescit? Ch. Caue isti quicquam creduas. — V. ix. 2 (991).

Ch.

Quid uís tibi?

Argéntum, quod habes, cóndonamus te.

Ph.

Aúdio.

Quid uós malum ergo mé sic ludificámini

55

Inépti uestra púerili senténtia?

Noló uolo; uolo nólo rursum; cápe cedo;

Quod díctum, indictumst; quód modo erat ratum, ínritumst.

Ch. Quo pácto aut unde hic haéc rescuiuit?*De.*

Néscio;

Nisi mé dixisse némini certó scio.

60

Ch. Monstri, íta me di ament, símile.*Ph.*

Inieci scrúpulum.

De.

Hem,

Hicíne ut a nobis hóc tantum argenti aúferat

Tam apérte inridens? Émori hercle sátius est.

Animó uirili praésentique ut sís para:

Vidés tuom peccátum esse elatúm foras

65

Neque iam íd celare pósse te uxorém tuam.

Nunc quód ipsa ex aliis aúditura sít, Chreme,

Id nósmet indicáre placabílius est;

Tum hunc ínpuratum póterimus nostró modo

Vlcísci.

Ph. Attat, nísi mi prospicio, haéreo.

70

Hi gládiatorio ánimo ad me adfectánt uiam.

Ch. At uéreor, ut placári possit.*De.*

Bóno animo es:

Ego rédigam uos in grátiam, hoc fretús, Chreme,

Quom e médio excessit, unde haec susceptást tibi.

Ph. Itane ágitis mecum? Sátis astute adgrédimini.

75

Non hércle ex re istius me ístigasti, Démipho.

Ain tu? úbi, quae lubitum fúerit, peregre féceris

Neque huíus sis ueritus féminae primáriae,

Quin nóuo modo eĩ fáceres contuméliam,

Venías nunc precibus laútum peccátum tuom?

80

Hisce égo illam dictis íta tibi incensám dabo,

Vt né restinguas, lácrumis si exstilláueris.

De. Malúm quod isti dí deaeque omnés duint!
 Tantáne adfectum quémquam esse hominem audácia!
 Non hóc publicitus scélus hinc asportárier 85
 In sólas terras!

Ch. Ín id redactus súm loci,
 Vt quíd agam cum illo nésciam prorsum.
De. Égo scio:
 In iús eamus!

Ph. Ín ius? Huc, si quíd lubet.

Ch. Adséquere, retine, dúm ego huc seruos éuoco.

De. Enim néqueo solus: áccurre.

Ph. Vna iniúriast 90
 Tecúm.

De. Lege agito ergo.

Ph. Álterast tecúm, Chreme.

Ch. Rape hunc.

Ph. Sic agitis? Énim uero uocést opus:

Nausístrata, exi!

Ch. Os ópprime: impurúm uide

Quantúm ualet.

Ph. Nausístrata! inquam.

De. Nón taces?

Ph. Taceám?

De. Nisi sequitur, púgnos in uentrem íngere. 95

Ph. Vel óculum exsculpe: est úbi uos ulciscár probe.

NAUSISTRATA CHREMES DEMIPHO PHORMIO

Mulier

Senes II

Parasitus

Na. Qui nóminat me? Hem, quíd istuc turbaest, óbsecro,
 Mi uír?

Ph. Ehem, quid nunc óbstipuisti?

Na. Quís hic homost?

Non míhi respondes?

Ph. Hícine ut tibi respóndeat,

Qui hercle úbi sit nescit?

Ch. Cáue isti quicquam créduas.

Ph. Abi, tánge; si non tótus friget, me énica.

5

Ch. Nihil ést.

Na. Quid ergo? quíd istic narrat?

Ph. Iám scies:

Auscúlta.

Ch. Pergin crédere?

Na. Quid ego óbsecro

Huic crédam, qui nihil díxit?

Ph. Delirát miser

Timóre.

Na. Non pol témerest, quod tu tám times.

Ch. Egon tímeo?

Ph. Recte sáne: quando níhil times, 10

Et hoc níhil est, quod ego díco, tu narrá.

De. Scelus,

Tibi nárreret?

Ph. Ohe tu, fáctumst abs te sédulo

Pro frátre.

Na. Mi uir, nón mihi dices?

Ch. Át . . .

Na. Quid 'at'?

Ch. Non ópus est dicto.

Ph. Tíbi quidem; at scito huíc opust:

In Lémno

De. Hem, quid aïs?

Ch. Nón taces?

Ph. clam te

Ch. Eí mihi! 15

Ph. Vxórem duxit.

Na. Mí homo, di meliús duint!

Ph. Sic fáctumst.

Na. Perii mísera.

Ph. Et inde fíliam

Suscépit iam unam, dúm tu dormis.

Ch. Quíd agimus?

Na. Pro di immortales, fácinus miserandum ét malum!

Ph. Hoc áctumst.

Na. An quicquam hódiest factum indígnius? 20
Qui mi, úbi ad uxores uéntumst, tum fiúnt senes!

Démipho, te appéllo; nam cum hoc ípso distaedét loqui:

Haécine erant itiónes crebrae et mánsiones díutinae

Lémni? Haecine erat éa, quae nostros mínuit fructus, uílitas?

De. Égo, Nausistrata, ésse in hac re cúlпам meritum nóñ
nego; 25

Séd ea quin sit ígnoscenda?

Ph. Vérba fiunt mórtuo.

De. Nám neque neclegéntia tua néque odio id fecít tuo.

Vínolentus fére abhinc annos quíndecim muliérculam

Éam compressit, únde haec natast; néque postilla umquam
áttingit.

Éa mortem obiit, é medio abiit, quí fuit in re hac scrúpulus. 30

Quam ób rem te oro, ut ália facta túa sunt, aequo animo hóc
feras.

Na. Quíd ego aequo animo? Cúpio misera in hác re iam
defúngier;

Séd quid sperem? aetáte porro mínus peccaturúm putem?

Iám tum erat senéx, senectus sí uerecundós facit. 34

Áñ mea forma atque aétas nunc magis éxpetendast, Démipho?

Quíd mi hic adfers, quam ób rem exspectem aut spérem porro
nón fore?

Ph. Éxsequias Chreméti quibus est cómodum ire, em
témus est!

Síc dabo: age nunc Phórmionem quí uolet lacéssito:

Fáxo tali sít mactatus átque hic ést infortúnio.

Rédeat sane in grátiam iam: súpplici satis ést mihi. 40

Hábet haec, eĩ quód, dum uiuat, úsque ad aurem oggánniat.

Na. Át meo merito crédo. Quid ego núñc commemorem.

Démipho,

Síngulatim, quális ego in hunc fúerim?

De.

Noui aequé ómnia

Técum.

Na. Merito hoc méo uidetur fáctum?

De.

Minime géntium.

Vérum iam, quando áccusando fieri infectum nóñ potest, 45

Ígnosce: orat, cóñfitetur, púrgat: quid uis ámplius?

Ph. Énim uero prius quam haéc dat ueniam, míhi prospiciam et Phaédriae.

Héus Nausistratá, prius quam huic respóndes temere, audí!

Na.

Quid est?

Ph. Égo minas trigínta per falláciam ab illoc ábstuli:

Éas dedi tuo gnáto; is pro sua amíca lenoní dedit. 50

Ch. Hém, quid ais?

Na.

Adeón indignum hoc tíbi uidetur, filius

Hómo adulescens sí habet unam amícam, tu uxorés duas?

Níhil pudere? quo óre illum obiurgábis? Respóndé mihi.

De. Fáciét, ut uolés.

Na.

Immo ut meam iám scias senténtiam,

Néque ego ignosco néque promitto quícquam neque respóndeo,

Prius quam gnatum uídero; eius iudício permitto ómnia: 56

Quód is iubebit fáciam.

Ph.

Mulier sápiens es, Nausístrata.

Na. Sátin tibist?

De.

Ita.

Ch.

Ímmo uero púlchre discedo ét probe

Ét praeter spem.

Na.

Tú tuom nomen díe mihi quid sit.

Ph.

Phórmio:

Véstrae familiae hércle amicus ét tuo summus Phaédriae. 60

Na. Phórmio, at ego ecástor posthac tíbi, quod potero, quód uoles

Fáciamque et dicám.

Ph.

Benigne dícis.

Na.

Pol meritúmst tuom.

Ph. Vín primum hodie fácere quod ego gaúdeam, Nausístrata,

Ét quod tuo uiro óculi doleant?

Na.

Cúpio.

Ph.

Me ad cenám uoca!

Na. Pól uero uoco.*Ph.*

Eámus intro hinc!

Na.

Fíat! Sed ubist Phaédria, 65

Iúdex noster?

Ph. Iam híc faxo aderit. *Cantor.* Vós ualete et plaúdite!

TABLE OF METRES

- | | |
|--|--|
| <p> 1-152, iambic senarii. 153, 154, trochaic octonarii. 155, trochaic septenarius. 156, iambic octonarius. 157, trochaic octonarius. 158, 159, trochaic septenarii. 160-162, iambic octonarii. 163, iambic quaternarius. 164-176, iambic octonarii. 177, 178, iambic septenarii. 179, trochaic octonarius. 180, trochaic septenarius. 181, 182, iambic octonarii. 183, iambic quaternarius. 184, iambic octonarius. 185, trochaic septenarius. 186, iambic octonarius. 187, 188, trochaic octonarii. 189, 190, trochaic septenarii. 191, iambic quaternarius. 192, 193, iambic octonarii. 194, 195, trochaic octonarius + tro- chaic binarius. 196-215, trochaic septenarii. 216-230, iambic senarii. 231, 232, trochaic septenarii. 233-251, iambic octonarii. 252, 253, trochaic septenarii. 254-314, iambic senarii. 315-347, trochaic septenarii. 348-464, iambic senarii. 465-468, trochaic octonarii. 469, 470, trochaic septenarii. 471-478, iambic octonarii. </p> | <p> 479, 480, trochaic octonarii. 481, 482, trochaic septenarii. 483, iambic octonarius. 484, trochaic septenarius. 485, trochaic binarius. 486, iambic octonarius. 487-489, trochaic septenarii. 490, iambic senarius. 491, iambic septenarius. 492, iambic octonarius. 493-495, trochaic septenarii. 496, iambic octonarius. 497-501, trochaic septenarii. 502, 503, iambic octonarii. 504-566, trochaic septenarii. 567-712, iambic senarii. 713-727, iambic octonarii. 728, trochaic octonarius. 729, trochaic quaternarius. 730, 731, trochaic octonarii. 732, trochaic septenarius. 733, 734, iambic octonarii. 735-738, trochaic octonarii. 739-741, trochaic septenarii. 742-747, iambic octonarii. 748-794, iambic septenarii. 795-819, iambic octonarii. 820-827, iambic septenarii. [828, iambic octonarius.] 829-840, iambic octonarii. 841-883, trochaic septenarii. 884-1010, iambic senarii. 1011-1055, trochaic septenarii. </p> |
|--|--|

NOTES

Page xxviii

DIDASCALIA

Διδασχάλαι were short notices prefixed to the works of the Greek dramatists, giving information concerning the authorship of the play, the date of its production, the success it met with, and other details. The source from which the information was derived was probably the original 'acting copies' belonging to the stage-manager or actors. These notices were first systematically arranged by the Alexandrine school, and the practice was adopted by the Latin grammarians of the second century B.C. for the Latin dramatists. It is from these grammarians, and chiefly from the work of M. Terentius Varro (*De actis scaenicis*), that the *didascaliae* for the plays of Terence are derived.

2. **Ludis Romanis.** These, the most important of the Roman games, were held annually in September in honour of Jupiter, Juno, and Minerva. They consisted principally of gladiatorial shows, boxing competitions, and theatrical representations. Most of the extant Latin plays were produced either at these games or at the *Ludi Megalenses* held in April.

4. **aedilibus curulibus.** These magistrates, besides being responsible for all the police arrangements of the city and the care of the streets and public buildings, were specially entrusted with the organization of the public games, a duty which they frequently performed with the most lavish expenditure of their private fortunes, in order to secure the good-will of the people in future elections.

5. **egit**, 'brought out', *i.e.* he was the manager and trainer of the troupe of actors, corresponding to the Greek χοροδιδάσκαλος.

L. Ambiuus Turpio, a popular actor and stage-manager, whose name appears in the *didascaliae* to all the plays of Terence. Cicero, *de Senec.* 14, refers to him in complimentary terms: *Ut Turpione Ambiuio magis delectatur qui in prima cauea spectat, delectatur etiam qui in ultima.*

L. Atilius Praenestinus. This name occurs in conjunction with that of Turpio in all the *didascaliae* to the plays of Terence, and should probably be referred to some later representation of the play.

6. **modos fecit Flaccus Claudii.** 'Flaccus, (the slave) of Claudius, composed the music', as he did for all the plays of Terence. The Roman citizen considered such occupations as music, dancing, and acting as un-

worthy of his serious attention; indeed no Roman could take part in a theatrical representation without becoming thereby *infamis*. The plays were acted and the music composed entirely by slaves or freedmen.

7. *tibis inparibus*, *i.e.* pipes of different notes. This instrument, as is shown in the illustration, resembled a double clarionet. The pipes were not joined, but each had its separate mouthpiece; the right-hand pipe (*tibia dextra*) had a treble note, while the left hand (*t. sinistra*) played the bass. When two pipes were used, as was generally the case, they might be either both treble or both bass, when they were termed *tibiae pares*; when however one was used for the treble and the other for the bass, they were called *tibiae inpaes*: *e.g.* in the *didascalia* to the *Eunuchus* of Terence mention is made of *tibiae duae dextrae*, 'two treble pipes'. In the text *tibis* is contracted for *tibiis*.



Man playing Double Pipes

tota signifies that this particular form of musical instrument was employed *through the whole play*; so in the *didascalia* to *Eunuchus* we have *tibis duabus dextris tota*, but in that to *Haut. Tim.* the music was *primum tibis inparibus deinde duabus dextris*. The precise nature of these instruments and the quality of music which they produced is a matter of considerable speculation, but it seems certain that it was the character of the play which determined which particular form of instrument should be adopted.

8. *Apollodoru*, a Latinized form of the Greek gen. in -*ov*. Apollodorus was one of the most celebrated writers of the New Attic Comedy, and flourished about the early part of the third cent. B.C. Terence is said to have taken his *Hecyra* from him, as well as this play.

Epidicazomenos, *i.e.* ἐπιδικαζόμενος = 'one who claims an heiress in marriage', namely Phormio.

9. *facta iiii*, *i.e.* produced fourth in order. For the order and dates of the plays see *Introd.*, p. xiv.

Page xxix

G. Sulpici Apollinaris Periocha

Sulpicius Apollinaris was a celebrated grammarian of the second century A.D., who took a chief part in the revival of Plautine and Terentian language, which dates from that time. He wrote the *periochae* to all the plays of Terence, and also to the twelve books of Virgil's *Aeneid*. In composing these brief summaries he was at great pains to reproduce as closely as possible the prosody and style of his author.

G. The best MS. of Terence (the Bembine, known as *A*) has G. as an abbreviation for Gaius in the five *periochae* which it preserves. The symbol G was invented about the third century B.C. to distinguish the guttural g-sound from the sharp k-sound, both of which had been previously represented by the one letter C, or <. In classical times, however, the abbreviations for *Gaius* and *Gnaeus* were still C. and Cn. respectively, but by the time the *periochae* were written G. and Gn. were apparently more frequent.

7. *visam Antipho*. For the hiatus see Introduction, p. xxvii.

12. *adgnitam*; this archaic form, for *agnitam*, also occurs in the *periocha* to *Andria* II; and in *Hecyra*, per. II, *adgnoscit* occurs for *agnoscit*.

Page xxx

PERSONAE

The names of the characters in *fabulae palliatae* are usually Greek names with Latinized forms, such names being chosen or invented as will give a pretty good idea of the peculiar characteristics of the persons represented. Thus in this play the names of the two slaves *Davos* and *Geta* are tribe-names signifying respectively a Dacian and a Getan (Δάοι, Γέται); *Antipho* (Ἀντιφῶν) means one who 'answers back' or 'contradicts', in reference to his opposition to his father; *Phaedria* (φαιδρός), the bright and jolly young fellow; *Demipho* (δῆμος, φῶς), a characteristic name of an eminently respectable citizen; *Phormio*, a traditional name for a parasite or 'professional diner out', apparently from *φορμός*, a rug or mat of loosely woven stuff, signifying perhaps, as Dz. suggests, the ease with which such persons adapted themselves to circumstances; the names of the three advocates, *Hegio* (ηγέομαι), *Cratinus* (κράτος), and *Crito* (κρίνω), mean respectively the leader, the powerful, and the judge; *Dorio* (δώρον), the man who takes bribes; *Chremes* ([χρέμω] χρέμπτομαι), one who 'hems and haws', cf. his evasive answers to Demipho, 574 (iv. i. 8) ff.; *Sophrona* (σώφρων), the prudent woman; *Nausistrata* (σπαρτός, στρατένω), the contentious woman who holds her own, Chremes' 'better half' in fact. Among our own dramatists Sheridan was particularly happy in inventing appropriate names for his characters, e.g. Mrs. Malaprop, Mrs. Candour, Mrs. Sneerwell, Sir Benjamin Backbite, Sneer, Sir Fretful Plagiary, Justice Credulous, Sir Tunbelly Clumsy.

PROLOGUS

Page I

It appears from *Haut. Tim. Prol.* vv. 1-2, and *Hec. Prol.* ii. 1, that one of the younger and less well-known members of the acting company was chosen to recite the prologue, and that he was dressed in some special costume. The prologues to the plays of Terence contain merely what the poet personally wishes to say to the audience (resembling in this respect the *παράβασις* of the old Attic Comedy), and are chiefly devoted to self-defence against adverse criticism and to general details as to the source from which the particular plays were taken; the prologues of Plautus on the other hand deal almost exclusively with the plot of the play.

1. **poeta uetus**, *i.e.* Luscius Lanuvinus, an older contemporary and jealous rival of our poet. His name appears as a detractor of Terence in the prologue to every play except the *Hecyra*. For the charges he brought against him, see Introduction, p. xv.

poetam. Terence, unlike Plautus, never mentions his own name in his prologues.

2. **transdere**, archaic for *tradere*.

4. **fabulas.** The plays which Terence had produced previous to *Phormio* were *Hecyra*, *Hauton Timorumenos*, and *Eunuchus*. The *Hecyra* was very badly received, being hissed off the stage; the *Eunuchus*, however, produced in the same year as the *Phormio*, met with a very cordial reception, in spite of the attempts of the poet's older rival to damage his reputation.

5. **oratione**, the *language* put into the mouths of the various characters; **scriptura**, the *style* of composition = *stilus*, as in *And. Prol.* 12 (*Andria et Perinthia*), *dissimili oratione sunt factae et stilo*. This 'commonplace language' and 'light style' which Lanuvinus condemns in Terence were exactly the points in which he excelled as a writer of comedy.

6 ff. The reference is apparently to some scene in a comedy of Lanuvinus, in which he introduces a young man in the frenzy of hopeless love labouring under the delusion that he sees the object of his passion in the form of a hind pursued by hounds and appealing to himself for protection; a theme more suited to tragedy than comedy, as, *e.g.*, in the *Ajax* of Sophocles and the *Hippolytus* of Euripides.

8. **eam plorare.** This reminds one of Shakespeare's "poor sequester'd stag, That from the hunter's aim had ta'en a hurt", whose "big round tears Coursed one another down his innocent nose In piteous chase", *As You Like It*, act ii, sc. i.

9. **quod si**, 'but if'. The explanation of this and similar combinations (*e.g.* *quod ubi*, *quod ni*, *quod utinam*) is that the relative *quod* refers loosely to the previous sentences, in the sense of 'as to which', while the *si*, *ubi*, *ni*, &c., introduce the subordinate sentence. Cf. 155 (ii. i. 3) below, *quod ni fuisset incogitans, ita expectarem ut par fuit*; 157 (ii. i. 5), *quod utinam ne Phormioni id suadere in mentem incidisset*; and Livy vi. 8. 2, *quod ubi uidere ipsum Camillum uadentem in hostes, procurrunt*; cf. also Livy, vi. 7. 2.

quom; this is the early spelling of the time of Plautus and Terence, *quum* not being prevalent till after the classical period of Cicero and his contemporaries, who wrote *cum*.

stetit; for the length of final syllable, see Introduction, p. xxvii. *Stare* = 'to be successful', opposed to *cadere* (Hor. Ep. ii. i. 176, *securus, cadat an recto stet fabula talo*) *moueri loco* (see Prol. 32 of this play), and *exigi* (Hec. 15, *partim earum sum exactus, partim uix steti*). The phrases were originally used of the actors themselves, who were allowed to remain on the stage or were hissed off according to their merits.

10. **actoris**, *i.e.* the manager of the troupe (*dominus gregis*), who was generally also the chief actor.

11. **laedit**, 'maligns'.

14. **prologum.** The lengthened δ (Greek $\pi\rho\acute{o}\lambda\omicron\gamma\omicron\varsigma$) is due to confusion with the Latin *prō*; cf. *prōpīnare* = $\pi\rho\pi\acute{\iota}\nu\epsilon\iota\nu$, in Ter. *Eun.* 1087.

nouos, nom. sing. masc. The original termination of the nom. and acc. sing. of δ -stems was $-\delta s$, $-\delta m$; but the unaccented δ tended to pass into \acute{u} sound, e.g. *uīcus* = older *uīcos* (cf. Gk. $\omicron\lambda\kappa\omicron\varsigma$). After *u* (vowel or consonant), however, the o was much longer retained to avoid the awkward *ui*, e.g. *uiuos*, *diuos*. The collocation *quui* was avoided by substituting *c* for *qu*, as e.g. *equos* became *ecus* before it changed to *equus*, and *quom* became *cum* before it became *quum*.

15. **diceret . . . male diceret.** The repetition might be kept up by translating, 'use . . . abuse'.

16 f. Terence is afraid his audience may find this constant recurrence to the same topic in his prologues a little wearisome. He therefore urges them to remember that 'all who engage in literature have an open prize to contend for', namely, fame, reputation, and livelihood, and that as so much depends on the success or failure of his play a poet must in self-defence answer adverse or malicious criticism.

17. **palman**; a metaphor, of course, from the circus, where the prize was a laurel wreath.

tractant. Some MSS. read *tractent*, but Terence more often employs the indic. in relative sentences in oratio obliqua, except where there is some special reason for a subjunc. (as in 721 (iv. 5. 9), *qui ipsi sit familiarior*, where *qui* . . . *it* is causal; and 125 (i. 2. 75), *lex est, ut orbae, qui sint genere proxumi, eis nubant*, where *sint* is suboblique, i.e. dependent on another subjunctive). Other examples of the indic. in this play occur in Prol. 4 (*fecit*), 424 (iii. 2. 77) (*dico*), 481 (iii. 4. 17) (*attinet*).

artem musicam = η μουσική of the Greeks, which originally included all intellectual accomplishments; here used in the somewhat narrower sense of dramatic literature.

18. **reicere**, trisyllabic, as in Virg. *Ecl.* iii. 96, *Tityre, pascentes a flumine reice capellas*.

20. **audisset bene** = $\epsilon\delta$ ἤκουσεν ἄν, 'would have been well spoken of'. So $\kappa\lambda\acute{\upsilon}\epsilon\iota\nu$ in Greek, e.g. Soph. *Tr.* 721, $\xi\eta\nu$ γὰρ $\kappa\alpha\kappa\acute{\omega}\varsigma$ $\kappa\lambda\acute{\upsilon}\nu\omicron\upsilon\sigma\alpha\nu$ οὐκ ἀνασχετόν. The opposite expression occurs in 359 (iii. 2. 12), *male audies*.

21. **esse**; see Introd., p. xxvii, (ii).

23. **quom . . . facit.** *Quom* concessive in Plautus takes the indic., in Terence the indic. or subj. Cf. *Eun.* 243, *nil quom est*. *Ad.* 166, *indignis quom egomet sim acceptus modis* (Dziatzko). For the spelling *quom* see note to Prol. 9.

25. **Epidicazomenon**; see note in the *didascalia*.

Page 2

27. **primas partis qui aget**, i.e. he was leading actor, or $\pi\rho\omega\tau\alpha\gamma\omega\nu\iota\sigma\tau\acute{\eta}\varsigma$.

partis. The acc. plur. of 3rd decl. nouns originally ended in $-\acute{n}s$; consonant stems show $-\acute{e}s$ from original $-\acute{e}\acute{n}s$, I-stems show $-\acute{i}s$ from $-\acute{i}\acute{n}s$.

qui aget, Introduction, p. xxvii. For the shortening of the final syllable of *erit*, cf. 352 (iii. 2. 5), *negāt Phánium*.

By the end of the Republic and the beginning of the Empire this distinction was lost sight of, and *turres*, *partes*, and the like were allowed instead of *turris*, *partis*. (Lindsay, *Hist. Lat. Gr.*, p. 55.)

29. *uoluntas*, good-will, favour.

31, 32. The reference is to the first production of Terence's first play, the *Hecyra*, in B.C. 165, when the company was hissed off the stage. The play was again presented in B.C. 160, the year following the *Phormio*, but was again a failure. At its third presentation, however, in the same year, it met with success.

33. This line refers to the very favourable reception accorded to the two plays *Hauton Timorumenos*, in B.C. 163, and *Eunuchus*, in B.C. 161, which Terence attributes to the popularity and splendid acting of Ambivius Turpio, his actor-manager (*actor, dominus gregis*).

34. *aequanimitas*. Dz. observes that this word occurs here for the first time in extant Latin literature. It is used again in the prologue to *Adelphoe* (24), where Donatus explains it as *favor et propitius animus*. *Bonitas atque aeq.* = 'kindness and good-will'.

ACT I—SCENE I

On the division into acts and scenes, see Introduction, p. xxii. Davos is a *πρόσωπον προτατικόν*, i.e. a character employed merely to introduce the play, appearing only in the *πρότασις* or that part of the play which precedes the action proper, *ἐπίτασις*. Similarly, in the *Andria* the opening scene is a dialogue between Simo and Sosia explaining the plot of the play, the latter character being a *πρόσωπον προτατικόν*.

1. *amicus summus*, 'most intimate friend'. Cf. 1049 (v. 9. 60). So *summus* alone in the same sense, *Adel.* 352, *is nostro Simulo fuit summus*.

popularis; perhaps 'fellow-countryman', as the Daci and Getae were neighbouring tribes; see note to the *dramatis personae*. More probably, however, it should be taken in the wider sense of 'comrade', 'chum', 'boon-companion'.

2. *erat ei*, &c. 'There had long been a trifling balance due on the little account I owed him.'

3. *relicuom*; four syllables, as always in early writers. Cf. *Lucr.* i. 560, *numquam relicuo reparari tempore posset*.

4. *id ut conficerem*, supply 'he begged me'.

6. *munus . . . conraditur*, 'is scraped together as a present', expresses the difficulty Geta had in raising the necessary money.

7. *quam inique comparatumst*, 'what an unfair arrangement it is, that those who have too little should always be adding to the store of the rich!'

9. *quod ille ūnciatim*; see Introduction, p. xxvii. 'What the poor fellow has scarce spared bit by bit from his daily dole, robbing his own belly.'

9. **unciatim**. Adverbs were originally for the most part cases of nouns, adjectives, and pronouns. The cases most frequently found in Latin are the accusative (*unciatim*, *partim*, *plerumque*, *perperam*), the ablative or instrumental (*valde*, *vero*), and the locative (*foris*, *rectā*, *extrā*). (Lindsay, *Hist. Lat. Gr.*, ch. vii.) In English some adverbs similarly show remains of case-endings, e.g. *whiles*, *whilom*, *seldom*.

demenso suo. The *demensum* was the monthly (or daily) dole given out to slaves for their own sustenance. It consisted of wheat, oil, wine, salt, figs, and olives. It was by carefully saving out of these supplies that a slave managed to acquire a little property (*peculium*), frequently enough to buy his freedom.

10. **genius**. The Roman *genius* was a sort of spiritual self born (cf. *gigno*) and perishing along with every individual, whose sorrows and joys, likes and dislikes, it shared. Hence in such phrases as *indulge genio* (Pers. *Sat.* v. 151), *funde merum genio* (Pers. *Sat.* ii. 3), *genium curare* (Hor. *Od.* iii. 17. 14), it is equivalent to 'a man's own self'. Besides the present passage Terence has in *And.* 289, *per hanc te dextram oro et genium tuum*, 'by your very life'. Plautus frequently uses the word in the sense of one's natural appetites and inclinations: e.g. *Truc.* i. 2. 81, *qui cum genis suis belligerant parciproni*; *Aul.* iv. 9. 15, *egomet me defrudavi animumque meum geniumque meum*; *Pers.* i. 3. 28, *sapis multum ad genium*.

11. **uniuorsum**, 'at one swoop'.

12. **partum**; supply *sit*. The omission of the copula, when it should be in the subj. mood, is rare in all periods of the language; but in the present passage, as Dz. observes, the irregularity is somewhat toned down by the exclamatory nature of the phrase *quanto labore partum*. Ter. frequently omits a verb in the indic. mood, e.g. 84 (i. 2. 34), 100 (i. 2. 50), 104 (i. 2. 54), 249 (ii. 3. 19) (*est*), 80 (i. 2. 30), 144 (i. 2. 94) (*fecit*), 794 (v. 1. 11) (*dixi*).

13. **ferietur alio munere**, 'will be run in for another present', as we might say. The metaphor in *ferietur* is especially appropriate in the mouth of a slave, to whom the 'lash' was doubtless only too familiar.

ubi era pepererit. Among the Greeks, on the tenth day after birth the child was formally acknowledged by the father and received a name, presents at the same time being given both to the child and the mother. The toys given to the children were made of metal or clay; Plautus (*Rud.* 4. 110) has a list of the usual kind of playthings given, e.g. little golden swords, silver pigs, rings, half-moons, &c. Presents were also given on the anniversaries of the birthday; in the case of the slaves this must have been a severe tax on their small savings.

15. **ubi initiabunt**. The meaning of this vexed passage was far from clear even to the ancient commentators. Donatus in his note on these words quotes Varro to the effect that infants were 'initiated' or 'consecrated' to certain divinities when they were weaned, and this is the meaning given to *initiabunt* by several modern editors. The ceremony, however, was a purely Roman one, and Terence is not likely to have found a reference to it in his Greek original; the editors who give this meaning to the word place a comma at *natalis dies*, making the 'weaning' coincident with the first birthday. It seems more probable that *initiabunt* refers to 'initia-

tion into the mysteries' (μεμνείσθαι), but what particular mysteries are meant it is difficult to say; perhaps the Eleusinian or Samothracian; or possibly the reference is only to the admission of the child into the family *sacra*, in which case the presents given to it would find a parallel in the modern christening presents.

16. *causa*, 'an excuse' (πρόφασις).

ACT I—SCENE II

Page 3

1. *rufus*, 'red-headed'. Davus would wear a red wig, this being the conventional head-dress of a slave.

2. *obuiam*, *sc. ire*.

em, an interjection, originally the imperative of *emo*, I take; cf. 847 (v. 6. 7), *em tibi*, 'take that!' 'there's for you!' It means, then, 'lo!' 'here!' It was superseded later by *en* (Greek *ην*), and is distinct from *hem*, which was an expression of surprise, grief, &c. See Lindsay, *Hist. Lat. Gr.*, p. 147.

3. *lectumst*, &c.; 'it is good coin; the amount will agree with what I owed you'. Cf. Plaut. *Pseud.* 1149, *accipe*; *hic sunt quinque argenti lectae numeratae minae*.

conueniet, 'you'll find it right'. Cf. *hic inerunt* ('will be found to be') *viginti minae*, Plaut. *As.* 727 (iii. 3. 144). See Tyrrell's note on Plaut. *Mil. Glor.* 395. *Sic erit* is common in Plaut. for 'will be found to be'.

4. *amo te*, 'thanks', a colloquial phrase of frequent occurrence to express gratitude or thanks. Cf. *Haut. Tim.* 360, *merito te amo, Clinia*; 1031, *si me amas* = 'please'; so *Eun.* 150, *id, amabo, adiuta me*. Bond and Walpole aptly compare Sheridan's *Rivals*, "Let me bring him down at a long shot: a long shot, Sir Lucius, *if you love me*"; and *King Lear*, act iv, sc. 5, "*I'll love thee much*, let me unseal the letter".

neclexisse; for the omission of the subject, when easily supplied, cf. 206 (ii. 2. 27), 315 (iii. 1. 1), 460 (iii. 3. 20), 801 (v. 3. 7), 1022 (v. 9. 33).

5. *adeo res reddit*, 'it has come to this: if a man repays you anything, you must be very grateful'. Cf. 153 (ii. 1. 1), *adeo rem redisse ut . . . patrem extimescam*.

9. *modo ut*, 'if only': so *Andr.* 409 (ii. 4. 6), *modo ut possim*.

sis = *si uis* (plural *sultis* = *si uoltis*); so 103 (i. 2. 53), *sodes* = *si audes*: colloquial phrases used frequently in comedy and Cicero's letters to emphasize or soften down an imperative.

11. *ubi*, the relative = in which matter, *quid* being interrogative. 'What have I to gain by deceiving you in this matter?'

12. *dīco*, not *dicō*: 'I am devoting my attention to you'.

13. *Chremem*; other forms of the accusative are—*Chremeta* (Hor. *Sat.* i. 10. 40), *Chremetem* (Ter. *And.* 533); for the genitive we have *Chremi* (Ter. *And.* 368) and *Chremetis* (*And.* 247).

14. **quid nī?** 'assuredly', lit. 'why not'. **Nī** (*nei*) had originally the sense either of *nē*, as in *is magistratum nei petito . . . sententiam deicere eum nī quis sinito* (fragment of old law B.C. 133); cf. Virg. *Aen.* iii. 686, *nī teneant cursus*; or of *non*, as in *nimirum, quid nī?*

17. **hospitem.** An arrangement was often entered into by two people of different countries to entertain each other when either happened to be passing through the other's native place; each was the *hospes* of the other and the relation between them was *hospitium*, and was frequently hereditary. Cf. Livy v. 28. 5; Plaut. *Poenulus* v. 2. 82 has a good description of the method of utilizing the privilege.

antiquom, 'old, of old standing', opp. to *novus*; while *vetus* is 'worn out', opp. to *recens*. Cf. *veterem atque antiquam*, Plaut. *Mil. Glor.* 751, and Tyrrell's note there.

18. **modo non** = *tantum non*, *μὴν οὐχί*, 'all but', 'almost'.

Page 4

20. 'I ought to have been a rich man', meaning that he would have made a better use of riches. For *rex* in this sense cf. Hor. *Sat.* ii. 2. 45. Below, in 338 (iii. 1. 24), the word occurs in the same sense.

21. **hic** with *relinquunt*; most MSS. read *hinc* with *abeuntes*, but *hic* is the reading of *A*.

22, 23. **prouinciam duram**, 'a tough job'; a distinctly Roman allusion. *Provincia* = *officium*, a use frequently found in Plautus and Terence.

23. 'So I've found—by experience.' For *usus venit* cf. below, 505 (iii. 5. 20).

24. **deo** = *genio*, 'my guardian angel', see 44 (i. 1. 10), note.

26. 'In my loyalty to the old man I have ruined my shoulders.' For *scapulas perdidī* cf. *corium perdidī*, Plaut. *Epid.* 91. The meaning, of course, is that he had often received a good thrashing from his young charges for his interference.

27. **istaec** either fem. or neut. plur. nom.; in the former case it refers to *scapulae*, in the latter it = 'that remark of yours'. Virgil retains this archaic form of the fem. plur. in *Georg.* iii. 305, *Haec quoque non cura nobis leuiore tuendae*. The *c* in such words is a remnant of the demonstrative particle *-ce* (= 'here') which is seen in *cē-do*, *ἐκεῖ*, and occurs in its full form in *hici-ne*, *sici-ne*.

28. **aduorsum . . . calces**, supply *iactare*; this is the old Greek proverb *πρὸς κέντρα λακτίζειν*, 'to kick against the pricks'; cf. Aesch. *Ag.* 1624.

29. **uti foro**, 'how to make the best of your market', a homely expression suitable to a slave.

30. **noster**, 'my young governor'; supply *fecit*.

nil quicquam, pleonastic and colloquial; cf. Ter. *Hec.* 67, *nemo illorum quisquam*; and below, 250 (ii. 3. 20).

32. **perdite**, 'desperately', 'consumedly'.

34. **daretur**, *i.e.* to buy her from the slave-dealer.

36. **ludum**, *i.e.* the music-school which she attended.

redducere. This spelling, given by codex *D*, retains the suffix *re* in a fuller form. [Lindsay (*Hist. Lat. Gram.*, p. 134) connects the *d* with the particle *-de* seen, *e.g.*, in the Gk. *δδμονδε*.] This form remains in classical Latin in *red-eo*, the *d* being also seen in *prod-eo*. In Prol. 21 we have *relatum* = *red-latum*. Most MSS. give *reducere* in this passage, and that both forms were allowable is seen by such spellings as *relliquiae*, *reccidere*, *rellatus* occurring at the same period side by side with *reliquiae*, *reccidere*, *relatus*. Cf. Munro's note on Lucr. i. 228.

37. **otiosi**, 'having nothing else to do'.

38. **exaduorsum ilico**, 'right opposite'; *ilico* most probably from *in* and *loco*. Cf. Plaut. *Trin.* 608, *ilico hic ante ostium*.

39. **tonstrina**. The barber's shop both in Rome and Athens (*κουρείον*) was used as a fashionable resort for idlers, where politics and local news were discussed and probably much scandal originated; in this respect they resembled the London coffee-houses of Dr. Johnson's times. Cf. Hor. *Sat.* i. 7. 3, *opinor omnibus notum tonsoribus esse*. Arist. *Plut.* 337, *καὶ τοῦ λόγος γ' ἦν, νῆ τὸν Ἑρακλέα, πολὺς ἐπὶ τοῖσι κουρείοισι τῶν καθημένων*. The duties of the barber were multifarious, including shaving or clipping of the beard and hair, the trimming of the nails of hands and feet, and the removing of stray hairs by means of tweezers (*volsellae*) or depilatories. See Becker's *Gallus*, p. 428 (6th edit.); Guhl and Koner, p. 173, 490.

40. **dum iret**. *Dum* with present or imperfect subj. expresses an event expected or purposed, 'until'; with the present ind. (rarely with other tenses) it expresses time only, as in the next line, *dum sedemus*; an event expected is however sometimes treated as if it occupied the period of waiting, and *dum* is followed by the indic. as in Plaut. *Most.* 683, *ego hic tantisper, dum exis, te opperiar foris*, with which cf. v. 420 of this play, *haud desinam donec perfecero hoc*. Roby, §§ 1663, 1664, 1669.

41. **illi**, the locative of *ille*, which in classical Latin always has the particle *-ce* added, *illic*; see note to *istaec*, 77 (i. 2. 27).

42. **mirarier**. This archaic form of the pres. inf. passive is very frequent in early poets, and is occasionally employed by writers of the classical period, *e.g.* Hor. *Od.* iv. 11. 8, *spargier*; it is especially common in old legal inscriptions, *e.g.* in the *S. C. de Bacchanalibus*, *figier*, *gnoscier*.

The 'historic infinitive', which is especially common in Latin comedy and in the more animated passages of prose authors, gives the idea of the verb in a much more indefinite way than a finite mood. Its frequent occurrence in the colloquial Latin of Plautus and Terence makes it evident that it must have entered very largely into the common language of everyday life.

The indefinite character imparted to an idea by the infinitive mood is clearly seen in the so-called 'exclamatory infinitive', as, *e.g.*, in 153 (ii. 1. 1) of this play, *adeo rem redisse*, 'to think that matters have come to such a pass'; and *reuereri*, 233 (ii. 3. 3).

44. **uisumst**. Notice the participle attracted into the gender of *onus*.

45. **uicinia**, probably genitive depending on *hic*, as in *Andr.* 70, *huc uicinia*; Lucr. v. 788, *inde loci*. It is taken as a locative by Dz., who

quotes in support of this view Plaut. *Mil. Gl.* 273, *hic proxumae uiciniae*, and reads in the passage quoted above from *And. huc uiciniam*.

47. *ea sita erat exaduorsum*, 'she was laid out just opposite'. This refers to the common practice which obtained both in Greece and Rome of laying out the dead for a certain period before burial at the entrance to the house. It was originally doubtless a precautionary measure against burying alive. See Guhl and Koner, pp. 288, 592.

51. *commorat*=*commoverat*, 'he had excited us all'.

ibi='then', as frequently in Plaut. and Ter.

Page 7

52. *eamus uisere*. The subjunctive with *uolo* is colloquial and is used by Cicero in his letters, e.g. *velim existimes*, *Fam.* i. 9. 24; *vellem me ad cenam inuitasses*, *Fam.* xii. 4. 1. Dz. notes that Terence uses the infinitive of purpose after *dare*, *ire*, *introire*, *mittere*, but not after *uenire*. Cf. note to *pergin loqui*, v. 372 (iii. 2. 25).

53. *sodes*=*si audes*, 'if you please'. *Audeo* (= *avideo* from *avidus*) means properly 'to have a mind for'; see Lindsay, p. 29.

uēnimus, perf. tense. Note change of tenses, giving vividness; 'we go, we are there, we get a glimpse'.

54, 55. 'The girl *was* pretty, and you might say so all the more, that there was no artificial beauty about her.'

57. *uis boni*, 'a deal of quality'. Perhaps, as Dz. suggests, there is a pun intended in *forma*, *formam*; the first meaning 'figure', the second 'beauty'; but this seems scarcely necessary to the sense: 'had not her beauty in itself (*ipsa*) had a deal of quality about it, all this would have ruined it'.

59. For *ille* see *Introd.*, p. xxvii.

61. *scin*=*scisne*? For *quam* with a verb to express degree, cf. 65 (i. 2. 15) above, *tam quam te (nou)*. Translate 'Rather!' *Scin' quam* means in Plaut. (1) 'you have no idea to what extent' some previous statement or exhortation is true. That is the meaning here. It is sometimes (2) a threat, 'I'll let you know'. See Tyrrell's note on *Mil. Glor.* 291.

62. *anum*, i.e. Sophrona, Phanium's old nurse.

63. *eius faciat copiam*, 'give him an opportunity of meeting her'. For *ēius* see *Introduction*, p. xxvii.

enim in old Latin was an asseverative particle only = indeed, cf. *enimvero*. It is used thus by Virg. *Aen.* viii. 84, *quam pius Aeneas tibi enim, tibi, maxima Juno, Mactat*, where see Conington's note.

se negat; supply *copiam ei facturam esse*.

64. *ciuem Atticam*; if this was true, the mother in Lemnos must have been a true-born Athenian. For Solon's legislation with regard to the violation of free women see Grote's *Hist. of Greece*, Pt. II. cxi. (vol. iii, p. 140).

67. *quid ageret*, deliberative subjunctive. *nescire*, note to 92 (i. 2. 42).

70. **indotatam.** The dowry (*dos*, *πρόξ, φερνή*) was a very important factor in Greek marriage arrangements, as it constituted the chief distinction between the legal wife and the concubine. It was always regarded as the exclusive possession of the wife (and children), and at her death it reverted either to the children or to the wife's relations, who had provided it. Below, in 125 (i. 2. 75), 410 (iii. 2. 63), Terence refers to the law by which a poor heiress was either to be married or dowered by her nearest male relative, the amount of the dowry being stated as five *minae*. See *Dict. Antiq.*, s.v. *Dos*.

72. **quid fiat?** Subjunctive, because it is a repetition in an indirect form of the previous *quid fit?*

73. **qui**; either locative or abl. of the relative, and frequently used by the comic poets like *ut* and *utinam* to emphasize a wish; e.g. *Juppiter, ut pereat positum robigine telum* (Hor. *Sat.* ii. 1. 43); *qui illum di omnes perduint* (Plaut. *Men.* 451). In 130 (i. 2. 80) below it is used as an interrogative adverb, *qui cognata tibi sit*.

perduint. The forms *duim*, *duint*, *perduint*, &c., are to be regarded as relics of an archaic optative, and the fact that Terence has, besides this form, the form *perdant* (*Eun.* 302, *ut illum di perdant*) in the same sense points to the co-existence of optative and subjunctive forms in Early Latin, the former of which, as being superfluous, gave way to the latter in the classical period.

75. **lex**, introduced by Solon. Cf. note to *indotatam*, 70 (i. 2. 70). All cases included under this law were heard before the archon at Athens, who assigned (*ἐπιδικάζειν*) the orphan girl to her nearest male relative, who either provided her with a dowry or married her. In the latter case he was said *ἐπιδικάζεσθαι*, from which comes the title of Apollodorus' play, *ἐπιδικαζόμενος*; see note in the *Didascalía*.

77. **scribam dicam**=γράφω δίκην, 'I will indict you'. Cf. 440 (iii. 2. 92), *dicam tibi impingam grandem*.

79. **qui** for *quis*; cf. 990 (v. 9. 97), note.

80. **qui**, note to 73, above.

81. 'I will trump up all this, just as will suit me best.' Dz. and others punctuate *confingam*; *quod*, with a comma at *commodum*.

83. **quid mea?** Supply *refert*, 'what do I care?' 'what is that to me?'

Page 8

84. **iocularem audaciam**, 'jolly cheek!'—the so-called exclamatory accusative.

85. **homini**, i.e. Antipho; **uentumst**, i.e. *ad iudices*, 129 (i. 2. 79). For the change of tense cf. 53.

87. **quid te futurumst?** 'what will become of you?' *Te* is the ablative of the means; the construction (with *fieri*, *facere*, *esse*) is common in Plautus, Terence, and Cicero; e.g. Plaut. *Most.* 1166, *quid me fiet?* Cic. *Verr.* ii. 2. 16, *quid hoc homine facias?* Cf. *te idem melius feceris*, 426 (iii. 2. 79).

88. **quod fors feret**, &c. Note the comic effect of such high-flown sentiment in the mouth of a slave, and also the stateliness given to the line by the alliteration.

placet, 'that's right!'

89. **em istuc uirist officium**, 'that's playing the man'; for *em* see note to 52 (i. 2. 2).

90. **laudo**, 'splendid!'

ad precatorem adeam, &c., 'I am to go to my pleader, I suppose, who will intercede for me in this style'. *Adeam*, subjunc., as the supposed advice of some friend. *Precator*: this word is found frequently in Plautus and Terence, and always in connection with slaves. They were possibly a recognized class of inferior advocates who acted as arbitrators or intercessors between slaves and their masters. Cf. esp. Plaut. *Asin.* 414, *si quidem hercle nunc summum Iouem te dicas detinuisse, Atque is precator adsiet, malam rem ecfugies numquam*.

91. **nunc amitte**, 'let him off this once'.

94. **paedagogus**, i.e. Phaedria, alluding of course to his attending his *citharistria* on her way to and from school.

qui citharistriam. Supply *amat* or *sectatur* (36).

95. **quid rei gerit?** 'how's he getting on?'

sic, tenuiter, 'so, so; only poorly': *sic*, with an expressive shrug.

96. **fortasse? Immo**. The hiatus between these two words is allowable owing to the change of speaker.

immo ["perhaps *in-mo*, *in magis*, from *mo*, an old comparative, 'more'" (Lindsay)] either contradicts or emphasizes a previous statement or question, = *no indeed*, or *yes indeed*. See further on 338 (iii. i. 24).

98. **quoad**=*ad quod tempus*, lit. 'up to what time are you expecting him', looking to the time when the expectation will be realized.

100. **portitores**, 'custom-house officers'; an inferior class of persons who contracted with the wealthy *publicani* or farmers-general of the revenue, for the collection of the harbour-dues (*portoria*). They apparently had the right of opening any letters arriving from a foreign port (see Plaut. *Trin.* iii. 3. 65), and they made themselves excessively unpopular with the mercantile classes by their insolence and vexatious treatment.

101. **num quid aliud me uis?** An ordinary form of address when taking leave of a person: 'anything else I can do for you?' Cf. Hor. *Sat.* i. 9. 6, *numquid uis?* *Vis* is here constructed with two accusatives on the analogy of verbs of asking, &c.

ut bene sit tibi (supply *uolo*), 'good luck to you'—a polite negative to his question.

102. **hoc**=O. Lat. for *huc*; cf. Ter. *Eun.* 501, *si Chremes hoc forte aduenerit*; Virg. *Aen.* viii. 423.

Dorcio. *Dorcium* was Geta's wife, or *contubernalis*. The neuter termination is of frequent occurrence in the case of female names derived from the Greek, e.g. *Phanium*, *Glycerium*.

ACT II—SCENE I

Page 9

1. adeon rem redisse. For this exclamatory infinitive see note to *mirarier*, 92 (i. 2. 42). The *n* (= *-ne*) serves to give an interrogative force to the exclamation—‘can it be that things have come to such a pass’. The expression is closely parallel with the construction of *ut* and the subjunc. in exclamatory questions, which generally insert *-ne*; cf., for example, with this verse, 304 (ii. 3. 74) below, *egon illam cum illo ut patiar nuptam unum diem?* Both forms of the question imply some objection, the difference being that the acc. and infin. objects to the *idea*, the subjunc. with *ut* to the state of affairs responsible for such a result (hence *ut*).

ut qui, &c. For the position of the relative clause, cf. Prol. 27, 125 (i. 2. 75).

2. ut is merely repeated for emphasis from the preceding line.

aduenti. This is a common form of the genitive of nouns of the 4th declension in Terence and Plautus; other examples from these poets are *fructi, gemiti, quaesti, tumulti*. Terence also has the uncontracted form of the genitive *anuis* (= *anus*, gen.) in *Haut.* 287, and *metuist*, 482 (iii. 4. 18) of this play. The genitive after *uenire in mentem* is also found in Cicero, e.g. *venit mihi Platonis in mentem* (Fin. v. 1. 2); *tibi tuarum virtutum ueniet in mentem* (de Orat. ii. 61. 249).

3. quod ni. Cf. note to Prol. 9. Trans. ‘whereas, if I hadn’t been thoughtless’.

4. consciu’s, i.e. *consciuis es*. The MSS. have *consciuis eis*; the reading in the text is that of Dz.

5. quod utinam. See note to Prol. 9.

6. eo inpulisset quod, ‘to take the step which was the beginning of my trouble’. For the relative *quod* referring to *eo*, cf. Livy v. 23. 10, *eo quod lenissimum videbatur decursum est*.

7. non potitus essem, ‘I shouldn’t have got possession (of the girl); I should have been wretched these few days’. Wagner reads *illud* for *illos*.

8. audio, ‘well?’—an impatient exclamation.

9. dum exspecto, &c.; to be taken closely with Antipho’s last words.

consuetudinem, ‘intercourse’, ‘marriage’.

10. dolet, impersonal, as in *Eun.* 93, *hoc mihi dolet*; Plaut. *Men.* 439.

13. ita me di bene ament, ‘Heaven help me!’—a frequent colloquial expression in Plautus and Terence. Cf. 883 (v. 6. 43), 954 (v. 8. 61), where it occurs without *bene*. The phrase sometimes occurs with the future indic., as *ita me amabit Iuppiter*, where it makes a positive assertion; with the subjunctive it is properly a wish. “Both, however, imply a strong assertion, that as surely as the speaker hopes for happiness, what he says is true. The asseveration may be followed (1) by *ut* answering *ita*, as Pl. *Aul.* 496, *ita me di amabunt ut ego nunc ausculto lubens*, (2) immediately by the main proposition, as in this passage, *depecisci cupio*, or (3) by an accus. of

exclamation, as Pl. *Trin.* 1024, *ita me di ament, graphicum furem.*" (Gray on *Trin.* 447.)

13. *ut mihi liceat* depends on *depecisci cupio*, 'for the chance of enjoying . . . I am ready to lay down my life'. The *ut* is not correlative with the previous *ita*.

14. *morte*, abl. of price; lit. 'to bargain at the price of my death'. So Plaut. *Bacch.* 865, *pacisci cum illo paulula pecunia potis*; Cic. *ad Att.* ix. 7. 3, *depecisci honestissimo periculo*.

16. *ut ne addam, quod*, 'to say nothing of the fact that'.

liberalem, 'a lady', in contrast with his own music-girl. The word implies the possession of all the qualities of the *liber*, e.g. culture, grace, kindness; cf. 623 (iv. 3. 18), *erus liberalis est et fugitans litium*.

17. *palam*, emphatically at the end of the verse, 'openly acknowledged without any scandal', in contrast with Phaedria's own connection with the *citharistria*.

18. *ni unum desit*, &c., 'except that you lack one thing—the temperament to bear your good fortune becomingly'.

istaec, neut. pl. accusative. The following forms occur in Early Latin of the demonstrative *iste* with suffix *-ce* (see 77 (i. 2. 27), note): n. *istic*, *istaec* (*istāce*), *istuc* (*istoc*); d. *istīc*; acc. *istunc*, *istanc*; ab. *istōc*, *istāc*; pl. n. *istaec* (*f.* and *n.*).

19. *quod si*, note to *quod ni*, Prol. 9.

quo. The preceding *cum* is to be repeated with this word; cf. 476 (iii. 4. 12), *in hac re ut aliis*. The preposition can only be omitted when the same verb applies to both the principal and the subordinate clause.

20. 'That's the way with almost all of us; we're discontented with our own lot.'

plerique omnes—a colloquial expression. Cf. Ter. *Andr.* 55, *quod plerique omnes faciunt adulescentuli*; Plaut. *Trin.* 29, *plerique omnes iam sunt intermortui*.

ingenio; cf. 70 (i. 2. 20), *sic est ingenium*, with 44 (i. 1. 10), note.

nostri nosmet paenitet. Note the use of the form *nostri*. The genitive forms *mei*, *tui*, *nostri*, *uestri* are used *objectively*, e.g. *memor nostri*, 'mindful of us'; the forms *nostrum*, *uestrum* are only used *partitively*, e.g. *uterque nostrum*, 'each of us'. Occasionally the possessive pronouns are used in place of the objective genitives, as in 1016 (v. 9. 27) of this play, *nam neque neglegentia tua neque odio id fecit tuo*; so, too, in English, as in 'the deep damnation of his taking-off'.

23. *retinere an amorem amittere*, 'to keep your sweetheart or to let her go'. This is the emendation of Goldbacher, supported by Elmer, for the MSS. reading, *retinere amare amittere*. See Critical Notes.

Page 10

24. *eius amittendi*. Note the gerund *amittendi*, not the gerundive *amittendae* in agreement with *eius* (*fem.* referring to Phanium). Cf. Ter. *Hec.* 372, *eius* (*uxoris*) *videndi*; Haut. 29, *copiam spectandi nouarum*;

Lucr. 5. 1223, *poenarum soluendi tempus*. The genitives are attracted into the case of the gerunds, and the construction is interesting as marking the transitional period in the history of the gerundive, *copia uxoris uidendi* lying midway, as it were, in point of time between *copia uxorem uidendi* and *copia uxoris uidendae*.

26. *ipse*, Early Latin for *ipse*; cf. *ollus* and *olle* for *ille*.

ACT II—SCENE II

1. *nullus es*, a colloquialism—‘it’s all up with you’. Cf. 942 (v. 8. 49), *nullus sum*.

celere; either an adverb, as in Plaut. *Curc.* 283, *ita nunc subito propere et celere obiectumst mihi negotiam*, or an adj. in agreement with *consilium*.

2. *te independent mala*. The classical construction of *impendeo* is with the dative or *in* and the acc.; for the direct accus. with such verbs cf. Plaut. *Trin.* 61, *me imprudentem obrepseris*; *Mil.* 1047, *ita me occursant multae*.

4. *diutius*, trisyllabic; *diūtius* by synizesis.

5, 6. *illic . . . illuc*. A vowel before *ll* was regarded as long or short according as the accent falls on it or not; in the first word it is long, in the second short. See Introduction, p. xxvii. *Illic* is the demons, pronoun.

7. *quod*; referring loosely to the subject of his soliloquy, viz. Antipho’s marriage.

ēius. Cf. 113 (i. 2. 63) and Introduction.

8. *laterem lauem*, ‘I should be washing a brick’. This is a translation of the Greek proverb, *πλύνθων πλύνειν*, which perhaps occurred in the Greek original. He means that his labour would be in vain.

9. *animi*, locative, as in the phrases, *falsus animi*, *incertus animi*, *discrucior animi*; Roby, § 1321; cf. Plaut. *Trin.* 454, *sanus mentis aut animi*; Livy vi. 11. 3 has *nimius animi*, and viii. 13. 17 *suspensos animi*. Cf. below, 578 (iv. 1. 12), *consili incertum*.

10. *nam absque eo esset*, ‘for if it were not for him’, ‘but for him’. *Absque* is used by Plautus and Terence only before personal pronouns in sentences implying a condition, with the imperfect subjunctive (without *si*); *absque eo esset* is equivalent to *si sine eo esset*, lit. ‘if it were without him’, i.e. ‘if he were not in the case’. Cf. Plaut. *Capt.* 754, *quod absque hoc esset . . . usque offrenatum suis me ductarent dolis*; *Trin.* 832, *nam absque foret te . . . distraxissent . . . tui miserum*. In the later Latin of the Silver Age *absque* was used in the sense of *sine* or *praeter*.

11. *uidissem* = *providissem*.

12. *conuasassem*. This word occurs only here, and means ‘to pack up’ (*uasa*). ‘I should have packed up a few things and taken to my heels out of this at once.’

protinam, an Early Latin form of *protinus*. Cf. Plaut. *Bacch.* 374, *me continuo contuli protinam in pedes*.

Page 12

16-18. For the scansion of these verses see Table of Metres, p. 65.

16. *ibi plurimumst*, 'he's mostly there'.

hem. See note to *em*, 52 (i. 2. 2).

17. *satis pro imperio*, 'pretty peremptory, whoever you are!'

quem uolui obuiam. Cf. 52 (i. 2. 2) for omission of *ire* with *obuiam*.

18. 'Come, what news, I pray you?' *Cedo*=the demonstrative particle *-ce* + $\sqrt{\text{do}}$,='give here'; the plural of it is *cette*, contracted for *cedite* (Lindsay, p. 103).

19. *intellexti* for *intellexisti*, as *dixti* for *dixisti*, *misse* for *misisse*, &c. Lindsay considers that these words are not due so much to syncope, as is the case with such words as *imperator* from *induperator*, but rather to the suppression of one of two neighbouring syllables having a similar sound (*Hist. Lat. Gr.*, p. 26). See further on 537 (iii. 6. 4).

21. *nam quod*=*quodnam*?

22. *Phanium*, Antipho's bride.

24. *fortis fortuna adiuvat*. This proverb is of frequent occurrence. Cic. has it, *Tusc.* ii. 4; *de fin.* iii. 4. Menander has a line, $\tau\acute{o}\lambda\mu\eta\ \delta\iota\kappa\alpha\iota\alpha\ \kappa\alpha\iota\ \theta\epsilon\acute{o}\varsigma\ \sigma\upsilon\lambda\lambda\alpha\mu\beta\acute{\alpha}\nu\epsilon\iota$, and Sophocles (*Frag.* 666, *Dind.*), $\omicron\upsilon\ \tau\omicron\iota\varsigma\ \acute{\alpha}\theta\acute{\upsilon}\mu\omicron\upsilon\varsigma\ \eta\ \tau\acute{\upsilon}\chi\eta\ \sigma\upsilon\lambda\lambda\alpha\mu\beta\acute{\alpha}\nu\epsilon\iota$ (Wagner).

25. *non sum apud me*, 'I'm all abroad'—a colloquial expression. Cf. *Hec.* 707, *num tibi videtur esse apud sese*, 'does he seem to you to be all there?'

nunc quom maxume, 'now, if ever', 'now especially'. The phrase is elliptical for *nunc, ut quom maxume (apud te) es, ut sis (apud te)*. Cf. *And.* 823, *nunc quom maxume abs te oro*; Cic. *Cluent.* 5. 12, (*mater*) *quae multos iam annos, et nunc cum maxime filium interfectum cupit*.

26, 27. *arbitrabitur commeruisse*. See note to *neclaxisse*, 54 (i. 2. 4).

27. *non possum inmutarier*, 'I cannot change my nature'. For *inmutarier* see note to *mirarier*, 92 (i. 2. 42).

29. *quom . . . non possum*. *Quom* is causal, 'since'. In Plautus *quom* is regularly used with the indicative mood, whether it be temporal, concessive, causal, or explanatory; where the subjunctive is found the mood is due to attraction. In Terence *quom*, causal and concessive, is found indifferently with indic. or subjunc., but mostly with the indic. Cf. *Ad.* 166, *indignis quom egomet sim acceptus modis*. In classical Latin *cum*, causal and concessive, is regularly followed by the subjunctive. See Gray on Plaut. *Trin.* 617.

hoc . . . ilicet, 'it's no good, Phaedria; it's all up!' *Ilicet* (= *ire licet*, just as *scilicet*, *videlicet*=*scire licet*, *videre licet*) was a technical term used in dismissing an assembly, signifying that the business was at an end. It might also be translated here, 'let's go'.

Page 13

31. **uoltum contemplanini**. From this expression compared with v. 890 it is evident that in the time of Terence the actors in *palliatae* did not wear masks. See Introduction, p. xxi.

em; see 52 (i. 2. 2).

33. **uerbum uerbo, par pari**, &c., 'take care to answer him word for word, tit for tat'. Cf. Plaut. *Pers.* 223, *par pari respondes dicto*; Cic. *Att.* vi. 1. 22, *paria paribus respondimus*.

34. **protelet**. This rare word is connected apparently with *telum*, and means 'to put to flight', 'to rout'. Donatus explains it as *protrahat, praeueniat, exagitet*. Perhaps 'flout' will represent the idea best.

40. **tu iam litis audies**, &c., 'you'll get a rowing; I shall be strung up and flogged'. One of the numerous methods of punishing slaves at Rome was to hang them up by the hands with weights attached to their feet, while at the same time they were flogged. Geta in vv. 248-250 enumerates many of the punishments to which he is liable, and to which apparently he was no stranger. On the subject of the punishment of slaves see Becker's *Gallus*, Excursus on Slaves, p. 220 f.

41. **nisi fefellerit**, 'unless I shall *prove to have been* mistaken', the tense of *fefellerit* being accommodated to that of the principal verb *plectar*, and expressing a completed act viewed in the light of future events. Cf. Virg. *Aen.* iv. 591, *nostris illuserit aduena regnis*, 'shall a stranger prove to have made sport of our power?' Livy vi. 29. 1, *nec illis di immortales certioris quicquam fiduciae dederint*, 'the gods will prove to have given them no surer grounds of confidence'.

44. **aufer mi 'oportet'**, 'none of your "oughts"': cf. 857 (v. 6. 17), *pollicitationes aufer*.

quin = *qui* + *ne*, why not? "*Quin* in commands, originally with Ind. (and so usually in Plautus), e.g. *quin dicis?*, then by 'constructio ad sensum' with Imperative (so usually in Terence), e.g. *quin dic*, is the adverb *qui* with the Interrogative Particle *-ne*, how not? why not?" (Lindsay, *Hist. Lat. Gr.*, p. 145). Cf. Cic. *pro Mil.* xxix. 78, *Quin sic attendite, iudices*.

46. **defendendam** in its original sense of 'warding off', *de* and *fendo*, to strike.

47. **iustam illam causam**, *orat. obliqua* after the verb of saying implied in *nostra oratio*. *Illam causam*, 'our opponent's case', referring to the case trumped up by Phormio, see 125 (i. 2. 75) ff.

uincibilem, in an active sense 'sure to win'. So *placabilis*, 961 (v. 8. 68); *penetrabile frigus*, Virg. *Georg.* i. 93; *Oceanus dissociabilis*, Hor. *Od.* i. 3. 22; *illacrimabilis Pluto*, Hor. *Od.* ii. 14. 6; *genitabilis aura*, Lucr. i. 11. In the classical period those adjectives in *-bilis* are usually passive in meaning, though the poets occasionally use them actively. Horace has *flebilis* active in *Od.* iv. 2. 21, passive in i. 24. 9; and *illacrimabilis* passive in iv. 9. 26.

48. 'Well, now, there's need of the very same plea, or, if possible, of one better and more cunning.'

Page 14

50, 51. 'I'll remain here in ambush to support you in case you fail.' Donatus explains, '*succenturiati dicuntur, qui explendae centuriae gratia subiciunt se ad supplementum ordinum*'. Other military terms occur in vv. 285, 320, 346-347.

51. *age*, 'all right', 'very well'.

ACT II—SCENE III

2. *mitto*, 'I say nothing of', = *omitto*.

3. *reuereri*; for the 'exclamatory infinitive' see note to *mirarier*, 92 (i. 2. 42).

4. *monitor* = the same as *magistrum* in 72 (i. 2. 22).

Vix tandem, 'at last!' Geta has been waiting for some reference to himself, as he expects to bear the full brunt of his master's anger, and exclaims 'at last!' with a comic gesture of terror. For this use of *vix tandem*, cf. Ter. *And.* 470, *vix tandem sensi stolidus*. Another interpretation suggested is 'scarcely that', referring to Demipho's calling him the '*monitor*' of Antipho. In either case it is of course said aside to Phaedria.

6. *places*, 'good!' Geta takes heart at hearing Demipho's complacent *audio, fateor*, 'well, well, I admit it'.

8. *illud durum*. *Ego expediam*, 'that's a knotty point; I'll unravel it; let me alone'.

11 ff. These verses are quoted by Cicero in *Tusc.* iii. 14, together with a fragment of Euripides (Dind. Poet. Scen. Eur. *frag.* 392) which contains a similar sentiment.

12. *aduorsam aerumnam*, 'tribulation when it meets them'.

13. *peregre*, 'from abroad', so Plaut. *Stich.* 584, *saluom gaudeo peregre te in patriam redisse*.

13-15. 'As a man returns from abroad his thoughts should be of peril, loss, and banishment—arising either from the shortcomings of his son, the death of his wife, or the illness of his daughter. He should reflect that all this is the common lot of man, and can happen to him; so that none of these disasters may find him unprepared.' See Critical Notes.

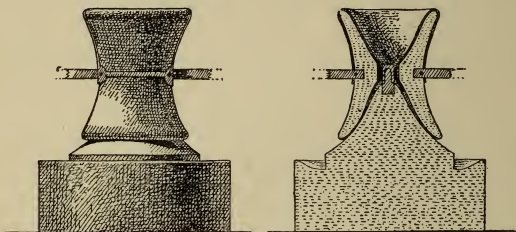
16. *deputare* depends either on *cogitet* or on *oportet*. The sentiment is similar to that in Hor. *Od.* i. 9. 14, *quem fors dierum cumque dabit, lucro appone*.

Page 15

18. *meditata*, in passive sense; many deponent verbs are used in a passive signification, especially in their perfect participles and in colloquial language. Cf. *abominatus*, *detestatus* in Hor. and *despicatus* in Ter. *Eun.* 384.

19. *molendum usque in pistrino*, 'continual grinding in the mill-

house'. The *pistrinum* was the mill-house attached to the bakery where the corn was ground by manual labour in hand-mills (*mola*). Several of these mills have been discovered at Pompeii. The accompanying illus-



Hand-mill

tration shows their shape and the method of working them. The continual and laborious nature of the work made this form of punishment particularly dreaded by slaves.

19. **usque**, 'perpetually': for this use cf. Ter. *Haut.* 138, *interea usque illi de me supplicium dabo*; Ad. 213, *ego uapulando, ille uerberando usque ambo defessi sumus*. Cf. 1030 (v. 9. 41).

17-21. Notice Geta's humorous parody of Demipho's words and sentiments, and compare the telling and effective use of parody in *School for Scandal*, where in the Screen scene Charles Surface parodies the language and moral reflections of his hypocritical brother Joseph.

20. **ruri**, i.e. on the farm, where the banishment from the pleasures of the city made the punishment all the more effective. The picture represents the life of a Roman slave rather than that of a Greek. *Ruri* is a real locative, like *ubi*, *ibi*, *illi* (*illic*).

nil quicquam, see 80 (i. 2. 30).

25. **saluom uenire**; supply *te gaudeo* as in 286 (ii. 3. 56), and cf. 610 (iv. 3. 5).

26. 'He's well; he's here; but has everything gone to your satisfaction?'

32. **lenem patrem illum**, 'the good-natured father *I once was*'.

33. **quod** is the limiting adverbial accusative 'as to which'; so in 259 (ii. 3. 29), *id suscenses*.

37. **quom illest**, i.e. *in noxia*.

tradunt operas mutuas, 'they run a joint-stock company'.

38. **inprudens**, 'without knowing it'.

39. **cum illo haud stares**, 'you wouldn't be standing in with him'.

41. **minus . . . temperans**, 'with too little regard to her fortune or reputation', referring to Phanium, *indotatam uirginem atque ignobilem*,

120 (i. 2. 70). *Rei, famae* are probably genitives after the verbal adjective *temperans*, as in Tac. *Ann.* xiii. 46, *potestatis temperantior*.

42. *quin* after the idea of *preventing* implied in *non causam dico*.

Page 16

46, 47. *adimunt, addunt*, *i.e.* of course, by their verdicts.

49. *quisquam* is used because it is implied that there is *no* judge; a virtually negative sentence.

50. *tua iusta*, 'the rights of your case'.

52. *officium*. In Plaut. and Ter. *fungor* regularly takes the accusative, *utor, fruor, potior* either accus. or abl.

62. At Athens slaves were not heard as witnesses in support of their masters, nor was their evidence taken at all except in cases of murder and then only under torture. In Rome slaves' evidence against their master was only taken in cases of incest; cf. Cic. *pro Mil.* xxii. 59, *de seruis nulla lege quaestio est in dominum nisi de incestu*. See Meier and Schömann, *Attic Process*, p. 667 foll.

63. *testimoni dictio*. In Plautus verbal nouns in *-io* are regularly followed by the case which would follow the verbs from which they come, the verbal idea being predominant; e.g. *quid tibi nos tactiost?* *Aul.* 423; *quid tibi hanc curatiost?* *Amph.* 519. This usage, however, is confined to Plautus; in Terence the substantival idea of the nouns prevails and they are followed by a genitive: as *Eun.* 671, *quid huc tibi reditiost? quid uestis mutatiost?*

65. *seruo's* = *seruus es*.

66. *lex*; see note to 125 (i. 2. 75).

67. *daretis, quaereret*: these imperfects subjunc. represent the imperative in past time, 'you ought to have given her a dowry; she should have looked out for another husband'; so *sumeret* in 299 (ii. 3. 69). Cf. Plaut. *Pers.* 710, *cras ires potius, hodie hic cenares*; Cic. *de orat.* i. 36. 167, *causa caderet*, 'he ought to have lost his case'; *de off.* iii. 22. 88, *potius doceret*, 'he should rather have proved'; Plaut. *Trin.* 133, *CA. non ego illi argentum redderem? ME. non redderes*.

72. *siquidem . . . te uiuo*, 'as if anyone would have trusted him during your lifetime'. A young man at Rome under the age of twenty-five was not legally responsible for any business contract he entered into, unless sanctioned by the person specially appointed as his guardian (*curator*); in the case of Antipho his natural guardian would be his father.

74. For *egon . . . ut patiar*, see note to 153 (ii. I. I).

Page 18

75. *nihil suaue meritumst*, 'no gentle treatment is deserved'; for the passive use of *meritus*, cf. Pl. *Trin.* i. I. 1, *ob meritam noxiam*, and i. I. 4, *pro commerita noxia*; Livy 8. 7, *ignarus laus an poena merita esset*; in 1014 (v. 9. 25) of our play it is used in an active sense, *esse in hac re culpam meritum non nego*.

78. **faxo**. This word is properly a sigmatic aorist form. The sigmatic aorist in Latin had a subjunctive in *-o* and an optative in *-im*, which are used for the fut. perfect and the perf. subjunctive respectively, so that *faxo* (= *fac-so*) was equivalent to *fecero*, *faxim* (= *fac-sim*) to *fecerim*. *Faxo* is used with a future indic. as here, or occasionally a present subjunctive, and in both cases parenthetically, the second verb being 'logically but not grammatically dependent'. Roby, § 1605.

79. **adduce**. The imperatives *dic*, *duc*, *fac* lost their final *-e* in the second century B.C. Plautus uses the full forms whenever there is a pause after the word; cf. *Rud.* 124, *tu, siquid opus est, dice*. *Dic quod te rogo*, where we have both forms. Ter., however, is said never to use *dice*, and *duce* only in compounds; *face* occurs at the end of a verse, e.g. 397 (iii. 2. 50) of this play. Lindsay, p. 28.

81. The first duty of a Greek or Roman on returning from a journey was to give thanks to the 'household gods' for his safe return; so Herakles on his return from Hades is bidden by Amphitryon *καλῶς προσελθὼν νῦν πρὸς αἰεὶ θ' ἐστίαν*, Eur. *Herc. Fur.* 599, 606-609.

83. **adsient**. The forms *siem*, *sies*, *siet* were archaic even in the time of Plautus and Terence, and are only employed at the end of a line.

ACT III—SCENE I

3. **oppido**, a colloquial word, the derivation of which is doubtful; it was obsolete in the time of Quintilian.

4. 'It's you that have mixed this mess; it's you must clear it all up: so brace yourself together!' A proverbial expression having reference to the preparing of some dish, the ingredients of which were 'pounded up' together (*intero*). *Accingere*, passive with the force of a Greek middle. The German proverb is parallel: *du hast es eingebracht, nun musst du auch es aussessen*.

5. Phormio is of course soliloquizing, and pays no heed to Geta.

si rogabit, 'suppose he asks me . . .' He pauses in silent thought, then breaks out again, 'but see here, what if he retorts . . .' relapsing once more into silence; then triumphantly, 'I've got it (*sic*), I think . . . trot out the old gentleman'.

eccere occurs only here in Ter., though it is found more frequently in Plautus. Its derivation is variously given as *ecce rem* and *ecce re*; others connect it with *Ceres* on the analogy of *ecastor*, *edepol*; the length of the final *ē* makes it most probable that the word is derived from *ecce re* = 'lo! indeed'.

Page 19

9. **deriuem**, a metaphor from turning the course of a stream: trans. 'turn the whole current of the old fellow's wrath on myself'. For *cedo* see note to 196 (ii. 2. 18).

11. **in neruom erumpat denique**, 'may land you in the stocks at last'.

12. 'No fear! I've tried it before, I see where to plant my feet.' The

latter expression is of course suggested by Geta mentioning the stocks. *Factumst periculum*: he means he has had experience of this sort of difficulty and knows how to keep clear of the consequences. *Periculum*, connected with *πειράω*, *πείρα*, *περάω*, *peritus*, *experior*, means originally 'something gone through or experienced', and hence 'a trial', and then in a special sense the 'danger, risk', attending such a trial.

13-15. 'How many men do you suppose I have cudgelled to death, foreigners and fellow-citizens too? The better I know them, the oftener I attack them. Come now, have you ever heard of my being indicted for assault and battery?' This is a humorous exaggeration on the part of Phormio; he means he has often fooled people in his time and got the better of them, but has never yet been tripped up.

14. See Critical Notes.

15. *enumquam* = *en unquam*, *en* emphasizing the question; see note to 52 (i. 2. 2).

iniuriarum dicam = *δίκην κακώσεως*.

16. *tennitur* is the reading adopted by most modern editors, after Donatus; the MSS. give *tenditur*. *Tennitur*, as Wagner suggests, gives the pronunciation of the word.

18. *enim*, see note to 113 (i. 2. 63).

illis . . . illis, rare for *his . . . illis*. 'Because as a matter of fact there's some advantage in snaring harmless birds; in the case of hawks and kites our efforts are wasted.'

19. 'There are various sources of danger for people from whom there are any pickings to be made.' *Unde* = *a quibus*.

20. Notice the telling alliteration. If a person failed to pay a debt, his creditor might arrest him and bring him by force before a magistrate, by whom he was made over bodily to the creditor (*addictus*). The creditor might then keep him in bonds for sixty days, at the end of which time, if the debt remained still unpaid, the debtor became the absolute property of his creditor, who might employ him as a slave or even put him to death. See Ramsay, *Manual of Antiq.*, p. 269.

24. *immo* has always a *corrective* force; the dictionaries give for it '*no indeed*', or '*yes indeed*', which though apparently contradictory, are not so in reality. The word either objects altogether to what has been said (as here), when it means '*no, on the contrary*', or while agreeing in the main with a previous statement, it gives a further reason for it, being equivalent to '*yes, and furthermore*', so that the two apparently opposite meanings arise from the same train of thought.

regi, 'the patron' of a parasite; see note to 70 (i. 2. 20).

25. *tene . . . uenire*, see note to 153 (ii. 1. 1).

asymbolum, 'without paying your shot' = *ἀσύμβολος*. See Liddell and Scott, *s.v.* *ἀσύμβολος*, *συμβολή*; and cf. Ter. *Eun.* 540, *in hunc diem ut de symbolis essemus* (fr. *ēdo*); And. 88, *symbolam dedit, cenauit*. The word occurs here first in Latin literature, according to Dziatzko; Horace *Od.* iv. xii. 23 uses *immunis* in the same sense.

26. **otiosum ab animo**, 'with your mind at ease'; with *ab animo* cf. such phrases as *a fronte*, *a tergo*, 'in front', 'in the rear', the Latin idiom being used in reference to the *origin* of the action, while in English it is the point of view of the speaker that is uppermost in the mind.

27, 28. **rideas, bibas, decumbas**: 'Subjunctives of permission, involving the yielding of somebody's will; to be carefully distinguished from the potential' (Elmer).

28. **dubia**, *i.e.* a feast where there is such a profusion of dishes that one knows not which to choose, as explained in the next verse.

30. **quom rationem ineas**, 'when you consider, reckon, calculate'. The subjunctive is used because of the 'indefinite second person', like *ubi respondeas* of 280 (ii. 3. 50).

31. **non habeas**, 'should you not regard?' This is a rhetorical question implying obligation, sometimes called 'dubitative'. Cf. 813 (v. 3. 19), *illa maneat?* 'is she to remain?' Cic. *Sull.* 2. 27, *tu non definias, quo colonias deduci velis?* 'ought you not to explain . . .?'

33. **postilla**; cf. *post-ea*, *praeter-ea*, *qua-propter*, *quo-ad*, *qua-tenus*, *ad-eo*, *postid-ea*, all of which show that *-illa* should be regarded as an old ablative adverb rather than as for *illam* (*rem*) with the *m* dropped.

ludas licet: "the only passage in Terence in which *licet* is followed by the subjunctive instead of the infinitive" (Dz.). *Ludere* is used in a military sense, in continuation of the metaphor in *coitudo* and *sustinueris*. Cf. Ovid, *Trist.* iii. 12. 19, *lenibus nunc luditur armis*.

ACT III—SCENE II

Page 20

1. **enumquam**, note to 329 (iii. 1. 15).

3. **quin tu hoc age**, note to 223 (ii. 2. 44). *Hoc age* or *hoc agite* was a formula commonly used by the herald at a sacrifice to invoke the attention of the people; hence it was used in colloquial language in the same sense; cf. 436 (iii. 2. 88). Translate here 'now then, be on your guard!' It is of course 'an aside', and Phormio means that Geta must follow his cue in the following scene.

4. **pro deum immortalium**; supply *fidem*, an accus. of exclamation, *pro* being an interjection which is also followed sometimes by a vocative, as in the frequent exclamation *pro di immortales*.

7. **qui fuerit**: for *qui* for the more usual *quis* cf. 129 (i. 2. 79), *qui fuerit pater . . . confingam*.

9. See Critical Notes.

10. **ignoratur**, 'is disowned'.

11. **quid facit**. In the conversational language of Plautus and Terence a question, though logically dependent on another verb, yet remains in the indicative; especially after such colloquial expressions as *dix mihi*, *cedo*, *responde*, *uide*, *uiden*, *audin*; later writers would use the subjunctive. The question and the verb on which it depends, logically though not

grammatically, are regarded as two independent sentences: cf. 234 (ii. 3. 4), *quid mihi dicent aut quam causam reperient? demiror*; Plaut. *Trin.* 847, *uident, egestas quid negoti dat homini misero male?*

12. Geta takes up his cue with admirable wit and insolence.

malitiae, gen. of the charge, as after verbs of accusing.

male audies; cf. *audisset bene*, Prol. 20.

13. *ultro*, 'gratuitously'. *Ultro*=originally 'to a place beyond', as in *ultro citroque*; hence 'beyond expectation', and then by an easy transition it is used when anything is done 'unasked' or 'unprovoked'.

14. *quod suscenseam*; note to 263 (ii. 3. 33).

16. *opere*, *i.e.* farm-work; *uita*, 'livelihood'.

17. *ibi agrum de nostro patre*, &c. Note the cunning of this assertion, added to give speciousness to his alleged friendship with Stilpo and his family.

20. *quem uiderim*, a restrictive subjunctive after the superlative *optimum*: cf. Cic. *Brut.* xlviii. 180, *omnium oratorum quos quidem cognouerim acutissimum iudico Sertorium*; so in French, *le meilleur livre que j'aie jamais lu*.

21. *uideas te atque illum*,—*ut narras*, 'look at yourself and him—what a tale!' *i.e.* consider your character and his, it is not much of a compliment to Stilpo to be described as the best man a rascal like you has ever seen! *Ut*= 'how', as in 945 (v. 8. 52), *ut ludos facit!* For *narro* used transitively cf. 401 (iii. 2. 54), *filium narras mihi?* For other views on this difficult passage, see Critical Notes.

I in malam crucem, 'go and be hanged!' So *abi in malam rem* is frequently used. *Crux* was a wooden machine in the form of a cross on which criminals were fastened with nails or ropes and left to perish. Cf. the Greek colloquial expression, *ἐπ' ἐς κόρακας*.

22. *eum esse*; supply *optimum*.

23. *hanc*, Phanium.

24. *quam* refers to *hanc* in 23.

25. *pergin*=*pergisne*, like *scin*=*scisne*, III (i. 2. 61); *ain*=*aisne*, 373 (iii. 2. 26).

pergin loqui. This so-called infinitive of purpose is quite intelligible if it is remembered that the infinitive mood was originally nothing more than a case (dative or locative) of a noun. This will also explain its use after adjectives, the so-called 'epexegetical' or explanatory infinitive. Cf. Ter. *And.* 484, *quod iussi ei dari bibere*; Phor. 102, *eamus uisere*. These uses are, however, in the main poetical.

Page 21

26. *ain tandem, carcer?* 'do you dare to say so, jail-bird?' *Tandem* gives a touch of indignant surprise to the question. Cf. Ter. *And.* 875, *ain tandem, cuius Glyceriumst?* Plaut. *Trin.* 987, *ain tu tandem?* See, however, Critical Notes.

27. **extortor, contortor**; apparently invented by Geta on the spur of the moment—'you property-lifter, you law-twister!'

31. **bona uenia**, 'with your good leave'.

32. **potis**. This is properly the masc. (and fem.) form of which *pote* is the neut. Both forms, however, may be used in Early Latin with *esse* of any gender and any number; here *potis* is neuter, 'it is possible'. So without *esse*, Plaut. *Trin.* 628, *potin ut me ire sinas*, where *potin* = *potisne*. Cf. 535 (iii. 6. 2) of this play, *pote fuisset*.

34. **qui**, 'how', as in 130 (i. 2. 80).

35. **nossem?** is merely an echo of Phormio's *nosses*. *Ph.* 'Just as if you didn't know.' *De.* 'Didn't know?' *Ph.* 'Exactly.'

37. **non noras?** A question of surprise—'what, man! not know your own cousin?'

40. **subice**, 'prompt me'.

42. 'What, I pump you!' For *autem*, repeating indignantly a previous remark, cf. 775 (v. I. 10), *hem! mutet autem?*

adeo = *ad* + *eo*, lit. there-to, up to that point, is used in the comic poets with the following meanings: (i) to such a point of time, usually with *dum* or *donec*, e.g. Ter. *And.* iv. I. 36, *numquam destitit orare usque adeo donec perpulit*, 'he never ceased begging all the time till he persuaded'; (ii) to such a degree, Ter. *Phor.* 153 (ii. I. 1), *adeo rem redisse*, 'to think that things have come to such a pass'; (iii) = *praeterea*, 'moreover', as in the present passage; (iv) sometimes with *ut*, 'to the end that'; (v) merely emphasizing the preceding word, as in *nunc adeo*, 'now precisely', *ille adeo*, *nos adeo*. Trans. here, 'and yet what does it matter to me' (whether I tell you or not)? With *mea* supply *interest* or *refert*.

Page 22

45. **non . . . pudet?** 'you're not ashamed . . .?' like *non noras?* 384 (iii. 2. 37).

horum is masc. and refers to the *aduocati*: 'do you feel no shame before these gentlemen?' *Pudere* takes the personal construction with neuter pronouns, as in Ter. *Ad.* 754, *non te haec pudet*. For the genitive in this sense ('in the presence of') cf. *Ad.* 683, *me tui pudet*, 'I feel ashamed in your presence'; Plaut. *Trin.* 912, *deum me hercle atque hominum pudet*, 'in the sight of gods and men'.

46. **talentum rem decem**, 'a property of ten talents'. *Talentum* is the old form of the gen. pl. of the 2nd declension which originally ended in *ōm* (Gk. *ων*); this passed into *ōm* and then into *īm*, e.g. *deum*. The ending *-orum* is due to analogy with the *-arum* of A-stems, and originated in the pronoun declension, e.g. *illorum* like *illarum*, spreading thence to the adjectives, and ultimately to the nouns. By the time of Cicero the forms in *-orum* had completely displaced those in *-um* except in the words *triumvirum*, *sestertium*, *nummum*. Lindsay, p. 49.

47. **malefaciant**; to be pronounced probably *malfaciant*, to avoid the proceleusmatic (— — —) after a dactyl.

47, 48. **esses . . . proferens.** Note this analytical expression for *proferres* and cf. Ter. *And.* 508, *ut sis sciens = ut scias*.

50. **face**; note to 309 (ii. 3. 79).

51. **cedo**; note to 197 (ii. 2. 18).

52. **quibus me oportuit.** Supply *expedire*, and for the inf. omitted cf. 383 (iii. 2. 36), *ego me nego*, and 448 (iii. 3. 7), *Cratinum censeo*.

58. **solus regnas**, 'you are sole monarch', and so can have everything your own way. Cf. Ter. *Adel.* 175, *regnumne, Aeschine, hic tu possides?*

59. A case once settled at Athens could not be re-tried. Cf. Demos. *Lept.* 147, p. 502, οἱ νόμοι δ' οὐκ ἔωσι δις πρὸς τὸν αὐτὸν περὶ τῶν αὐτῶν οὔτε δίκας οὔτ' εὐθύνas οὔτε διαδικασίαν οὔτ' ἄλλο τοιοῦτον οὐδὲν εἶναι.

63. **abduce . . . accipe.** The imperatives take the place of a more regular sentence to balance *potius quam litis sector*, &c., and are more expressive of Demipho's annoyance at being thus cornered. For the law and dowry referred to, cf. notes to 120 (i. 2. 70), 125 (i. 2. 75).

mina = Gk. *μνᾶ*. For the insertion of the vowel to facilitate the pronunciation of Greek loan-words, cf. *techina* (τέχνη), *drachuma* (δραχμή), *Tecumessa* (Τέκμησσα).

66. **meretricem . . . abusus sis.** For the accus. see note to 282 (ii. 3. 52).

67. **amittere**, 'let her go', as in 141 (i. 2. 91), *amitte*.

71. **at nos unde**, supply *proximi sumus*; trans. 'but how do we come in?'

Ohe, an interjection expressing impatience.

72. **actum ne agas**, lit. 'don't re-open a case that has been decided', referring to the custom mentioned in 407 (iii. 2. 60): a proverbial expression of fairly frequent occurrence. Cicero uses it several times, as, *e.g.*, *Att.* ix. 18. 3.

non agam? a (negative) rhetorical question, taking up Phormio's words. "A question of this class (*i.e.* dubitative, in the subjunctive) is used in a reply taking up indignantly a speaker's words, especially an exhortation" (Roby, § 1618). Cf. note to *non habeas*, 345 (iii. 1. 31). The difference between the subjunctive and the indicative mood in questions of this kind is that the subjunctive repeats the speaker's words (generally a command) in an indignant tone, questioning the obligation implied, as *e.g.* in 987 (v. 8. 94): **Ch.** *non taces?* **Ph.** *Taceam?* The indicative merely questions the speaker's statement, as in v. 388: **Ph.** *temptatum aduenis?* **De.** *ego autem tempto?*

immo; see note to 338 (iii. 1. 24).

Page 23

77. **dico.** For the indic. see note to *tractant*, Prol. 17.

79. **Tu te idem melius feceris**, 'you had better do the same with yourself', *i.e.* 'turn yourself out-of-doors'. For *te* see note to *quid te futurumst*, 137 (i. 2. 87); *feceris* is fut. perf., emphasizing the certainty of a future result—'you will prove to have done'; *idem* is probably neuter.

80. **aduorsum**; standing after its case, as often in Plautus.
82. **bene habent**. The usual phrase is *se bene habent res*, as in 820 (v. 4. 1); but cf. the Greek idiom εὖ ἔχει τὰδε.
- 84, 85. **expetam, uelim**. For the mood see note to *non agam*, 419 (iii. 2. 72).
88. **hoc age**, 'now, look here!' See note to 350 (iii. 2. 3).
92. **dicam . . . grandem**, 'a suit with thumping damages'.
93. **domo me**, 'fetch me from home'. For the verb omitted cf. 80 (i. 2. 30), 445 (iii. 3. 4), 480 (iii. 4. 16), 794 (v. 2. 11).

ACT III—SCENE III

Page 24

7. **Cratinum censeo**; supply *dicturum*.
10. **te absente**: because no son was allowed to marry without his father's consent.
11. **restitui in integrum**, 'should be declared of no effect'.
13. **sedulo**=*sine dolo* (Lindsay, p. 134), and so literally 'without guile'; trans. 'advisedly', 'candidly'.
14. **quot homines, tot sententiae**. For the sentiment cf. Hor. *Sat.* ii. 1. 27, *quot capitum uiuunt, totidem studiorum milia*; Pers. *Sat.* 5. 52, *mille hominum species et rerum discolor usus*; *velle suum cuique est, nec uoto uiuitur uno*.
15. **sit**, cf. note to *tractant*, Prol. 17. The subjunctive is here contrary to the general usage of Terence.
16. **inceptust**=*inceptu* (supine) *est*.
17. **amplius deliberandum**; possibly a reference to the technical terms *amplio*, *amplius pronuntio*, *ampliatio*, used of judges who deferred giving judgment on some important case.
18. **num quid nos uis?** note to 151 (i. 2. 101).
19. **dudum**=*diu dum*, lit. 'some time since'; 'before'.
20. **redissee**, supply *eam* (*Antiphonem*): the omission of the subject to the infin. is rare in Ciceronian Latin, especially when that subject differs from the subject of the principal verb.
22. **quoad**; see note to 148 (i. 2. 97).

Page 26

24. **eccum**=*ecce*+*hum*, old form of accus. masc. of *hic* without the suffix *-ce*: so also *eccam*, *eccos*, *eccillum*, *eccistum*, &c. If there is a main verb in the sentence, as here *uideo*, *eccum* is interjectional and does not affect the syntax; cf. iii. 4. 20, *eccum ab sua palaestra exit foras*. If there is no verb it is followed by an accusative of exclamation, as in iv. 2. 10, *eccum ipsum*. Sometimes the two constructions are mixed, as Pl. *Mil. Glor.*, 1290, *eccum Palaestriionem, stat cum milite*.

ACT III—SCENE IV

1. **multimodis**, i.e. *multis modis*. 'Well, Antipho, you are much to be blamed—you and your want of spirit.' For this contemptuous use of *iste* cf. Ter. *Hec.* 134, *at te di deaeque perdant cum isto odio*.

2. **itane te hinc abisse**; see note to 153 (ii. 1. 1) for this use of *-ne* and the exclamatory infinitive.

uitam tuam, 'your very life', which to his mind depended on his possession of Phanium.

4. **ut ut**, 'however', sometimes written *utut*, is merely a double form of *ut*, 'how', just as *quisquis*, 'whoever', is of *quis* the indefinite, and *quamquam* of *quam*.

consuleres. For the mood and tense see note to 297 (ii. 3. 67), *daretis*.

5. **tuam fidem**, 'her faith in you', objective: cf. 1016 (v. 9. 27), *nam neque negligentia tua neque odio id fecit tuo*.

poteretur with accus. as in *Ad.* 871, *ille alter sine labore patria potitur commoda*, which also shows a third conjugation form of *potior* as here, and also in 830 (v. 5. 2), where it is followed by an ablative.

7. **qui abieris**, causal subjunctive.

10. **num quid patri subolet**, as we might say, 'has my father got scent of anything?' 'does he smell a rat?'

11. **nisi**, 'only'. This elliptical use of *nisi* is of frequent occurrence, especially with *nescio*: Plaut. *Pseud.* 1102, *non edepol scio; nisi obseruemus quo eat*; Ter. *And.* 663, *nescio, nisi mihi deos satis fuisse iratos* (the full form occurs in v. 952 of this play, *nescio, nisi me dixisse nemini certo scio*); with ellipse of other verbs, Plaut. *Trin.* 233, *de hac re mihi satis hau liquet; nisi hoc sic faciam, opinor*.

12. **aliis** for *in aliis*; see note to *quo*, 171 (ii. 1. 19).

praebuit; supply *se* (rarely omitted).

13. **confutauit uerbis**, 'talked the old gentleman over and kept his anger within bounds'. *Confutare* means originally 'to keep the water in the cup' (*futis*, explained by Varro as *uas aquarium*), i.e. 'to keep it from running or boiling over'. Cf. Ter. *Haut.* 949, *hic . . . dictis confutabitur*, 'he shall be kept within bounds by a good scolding'. Cf. *effutire* in the opposite sense, 'to let a thing leak out', 746 (iv. 6. 19), and the adjective *futtilis*, 'leaky', and so 'untrustworthy', Ter. *And.* 609.

14. **ego**; supply *feci*.

amo, 'I'm obliged to you all'; see note to 54 (i. 2. 4).

Page 27

16, 17. **ut aibat . . . sese uelle facere**: this is a mixture of two constructions—*ut aibat, uolebat facere* and *aibat se uelle facere*. Cf. Cic. *de off.* i. 7. 22, *quoniam, ut placet Stoicis, omnia creari*. The same irregularity

is also found in Greek, as *e.g.* Soph. *Oed. Col.* 385, ἤδη γὰρ ἔσχεις ἐλπίδ' ὡς ἐμοῦ θεοῦς | ὦραν τιν' ἔξειν, ὥστε σωθῆναι ποτε. Cf. also Soph. *Trach.* 1238.

16. **ai**bat, with this form cf. *scibam* 582 (iv. 1. 16), *scibit* 765 (iv. 6. 38), *insanibat* 642 (iv. 3. 37).

18. **metuist**=*metuis est*; for this form of the genitive see note to 154 (ii. 1. 2): the phrase being equivalent to *quantum metuo* is followed by the infinitive.

huc saluom; supply *uenire*, or *redire*.

20. **eccum**; note to 464 (iii. 3. 24).

palaestra, 'his playground', *i.e.* Pamphila's house.

ACT III—SCENE V

6. '*An.* I'm afraid this slave-dealer will . . . *Ge.* Be caught in his own trap? I fear so too.' Geta catches up Antipho's words and gives quite a different turn to them; his *uereor* is of course ironical. Antipho's fear was for Phaedria lest Dorio should prove a source of trouble.

suo suat capiti, a metaphorical expression. Cf. the similar Greek use of ῥάπτω and ὑφαλῶ, as *e.g.* Τρώεσσι κακὰ ῥάψαι, Hom. *Il.* 18. 367.

7. **hariolare**, 'stuff and nonsense!' lit. 'you are talking like a sooth-sayer', which shows into what discredit this class of person had fallen. Cf. Cic. *Att.* viii. 11. 3, *non hariolans ut illa* (*i.e.* *Cassandra*) *cui nemo credidit*. This usage is found again, Ter. *Ad.* ii. 1. 48 (202); but in Plautus, Ennius, Pomponius *hariolari* always means 'to prophesy truly'. See Plaut. *Mil. Glor.* 1256 and Tyrrell's note there.

8. **logi**=λόγοι, 'mere words'.

Page 28

10. **cantilenam eandem canis**, a proverbial expression—'still harping on the same old string!' Cf. similar use of *canto*, Pl. *Trin.* 287, *haec dies noctis que canto tibi ut caueas*; Ter. *Haut.* 260, *qui harum mores cantabat mihi*, 'always dinning into me'. So ὑμνεῖν in Greek.

12. **adeon . . . esse te**; note to 153 (ii. 1. 1).

15. **ducas**, 'lead me by the nose', 'cheat', 'beguile': **ductes**, 'carry off', the technical word in this sense; **meam**, supply '*ancillam*', 'my slave-girl'.

16. **ueris uincor!** may be freely transl. 'he's right! I'm done!' Phaedria sees the hopelessness of trying to persuade Dorio, and recognizes that the slave-dealer is acting well within his rights in refusing him his slave-girl. There seems no reason to adopt Dziatzko's suggestion of *uerbis* for *ueris*.

quam uterquest similis sui, 'how they both act up to their characters': Dorio, the cunning and unscrupulous pimp, trying to drive a hard bargain by acting on Phaedria's love for his slave; Phaedria, weak and yielding, ready to give way before a difficulty.

17. **neque . . . alia**, *i.e.* *eadem*; 'to think that this trouble has fallen upon me at a time when Antipho is full of a similar worry'. Phaedria

means that were Antipho not fully taken up with his own marriage difficulties he could have helped him out of his present straits. For other readings and interpretations, see Critical Notes.

20. *cum* governs *malō*: a preposition may be thus separated from its noun when it stands before an adj. in agreement with the noun; here *huius modi* is in place of an adj.

21. *immo*; note to 146 (i. 2. 96), 338 (iii. 1. 24).

auribus teneo lupum, a proverbial expression, borrowed from the Greek, τῶν ὥτων ἔχω τὸν λύκον, οὐτ' ἔχειν οὐτ' ἀφείναι δύναμαι. It is similar in sense to our proverb 'to catch a Tartar'. In Suet. *Tib.* 25 the proverb is simply quoted as *lupum auribus tenere* without the additional explanation, and this led Bentley (followed by Dziatzko and most other editors) to reject 507 (iii. 5. 22) as a gloss on 506 (iii. 5. 21), a mere repetition of 175 (ii. 1. 23).

23. 'Do. That's exactly my case with this man. *An.* Oh, come now! keep up your character of slave-dealer', i.e. don't pretend that anyone is likely to get the better of you.

ne . . . sies. In classical Latin the prohibition would need the perf. subj. *ne fueris*, but in the comic poets it is often expressed by *ne* with the pres. subj., as, e.g., Pl. *Amph.* 924, *da mi hanc ueniam, ignosce, irata ne sies*.

27. *cum illo ut mutet fidem*, 'break his promise, cancel his bargain with that fellow' (to whom he had sold Phanium).

28. *triduum hoc*, 'for the *next* three days', as in 489 (iii. 5. 4).

dum . . . aufero, 'while I am getting', expressing merely contemporaneous action. Cf. note to 737 (iv. 6. 10), *dum . . . cognosco*.

Page 29

30. *optundes?* 'still dinning it into me?' *Optundo*, lit. 'to beat, strike', occurs with or without *aures* in the sense of 'to deafen' with continual repetition: e.g. Plaut. *Cist.*, i. 1. 120, *aures grauiter obtundo tuas*; Ter. *Eun.* 554, *rogitando obtundere*.

31. *idem hic*, 'he will also *or* besides', a common use of *idem* when some further statement is made about the same person.

conduplicauerit. For the fut. perf. see note to *feceris*, 426 (iii. 2. 79).

34. *neque ego neque tu*, said with some expressive gesture. It is difficult to decide what verb should be supplied; perhaps the meaning is 'neither you nor I need care about that' *or* 'neither you nor I can complacently suffer *horunc amorem distrahi*, but what can we do under the circumstances?'—said of course ironically.

quod es dignus. In Plaut. and Ter. *dignus* is occasionally found with an accusative neuter of a pronoun; cf. Pl. *Asin.* I. 2. 23, *uiden ut ne id quidem me dignum esse existumat*; Capt. 969, *non me censes scire quid dignus siem?* Dziatzko understands an ellipse of *accipere*, comparing 399 (iii. 2. 52).

duint; see note on *perduint*, 123 (i. 2. 73).

36. **contra**, a preposition as in *Adel.* 44, *ille contra haec omnia ruri agere uitam*; *Pl. Pers.* 13, *quis illic est, qui contra me astat*? This prepositional use is denied for Terence by Wagner, who regards it as an adverb in both passages, and punctuates accordingly, *nunc contra omnia haec*: supplying *sunt* or *se habent*.

39. **quam ad**. See Critical Notes.

40. **haec ei antecessit**. Lewis and Short give the meaning of 'precede' in quoting this passage, but the verb (*antecessit*) contains the further notion of 'having the advantage over'; Dorio means that the day on which he has had a definite offer for the girl is a better day for him than that on which payment has only been promised. Trans.: 'This day has taken precedence of that'.

41. **dum ob rem**, 'provided it is to my advantage'.

44. **scibat**. For the form cf. note to *aibat*, 480 (iii. 4. 16).

47. **dare**, pres. for future, as in 486 (iii. 5.¹ 1), *non audio*.

ACT III—SCENE VI

Page 30

2. **quod**, i.e. *argentum*; 'which had been promised me, if this fellow could have been induced to grant me this three days' grace'. *Exoro* and other verbs of *asking*, when used actively, take two accusatives, one of the person and the other of the thing: e.g. *hoc te rogo*, 'I ask you for this'; when the verb is used passively the thing asked for remains in the accusative, as here, *triduom hoc*.

pote fuisset; note to 379 (iii. 2. 32).

4. **dixti**=*dixisti*; cf. *duxti*, *misti*, for *duxisti*, *misisti*. "The shortened forms are the result of the tendency to drop one of two similar neighbouring syllables. We have *dixti* for *dixisti*, but not, e.g., *cepsti* for *ce-pi-sti*, where the two syllables have not similarity of sound." (Lindsay, p. 100.) Cf. note to 197 (ii. 2. 19).

6. **equidem**, a strengthened form of *quidem*, and not derived from *ego* and *quidem*. It is used by Terence with any person, and is not confined to the first: as, e.g., *Eun.* 956, *atque equidem orante, ut ne id faceret, Thaide*; *Adel.* 899, *occidunt me equidem, dum nimis sanctas nuptias student facere*. So, too, in Plautus, *Trin.* 611, *atque equidem ipse ultro uenit*. "*Equidem* regularly replaces *quidem* in Plautus and Terence in such phrases as *atque equidem, quando equidem*. . . . So *scio equidem* always, not *scio quidem*." (Gray on Plaut. *Trin.* v. 353.)

9. **itane?** 'really?' 'yes?' The word is generally used in a surprised or indignant question, with a somewhat ironical force.

sane hercle . . . hinc abis? 'very fine advice, i' faith! and *you*, are you going to make yourself scarce?' i.e. are you going to leave me to bear the brunt of it all by myself?

10. **non triumpho**, &c., 'is it not a triumph for me if I don't get into any trouble about your marriage, without your now bidding me run my neck into the noose as well for this fellow's sake?'

11. *ni . . . iubeas*, 'without your bidding'; so below, v. 547, *ni instigemus*, 'without our inciting'. Cf. *Eun.* 1013, *an paenitebat flagitii . . . ni miserum insuper etiam indicares?*

quaerere in malo . . . crucem, lit. 'to seek in trouble the stocks or gallows, which is the greatest of all troubles'; as Donatus says, "*quasi dicat: in malo aliud malum quaerere*".

14. *preci*, with reference possibly to the *precator* of 140 (i. 2. 90).

18. *certumst*, 'I am resolved'.

Page 33

21. *faxit*; note to 308 (ii. 3. 78).

22. *uerum enim*; note to 113 (i. 2. 63). At *quaero* Geta makes a short pause while thinking out his plans, and having apparently hit upon some scheme, continues, 'he's safe, I think—but I fear there'll be trouble'.

25. *hui*, a whistle, 'whew!'

28. *hic feret*. See Critical Notes.

29. *solus est*, &c.; from a line of Apollodorus, *μόνος φιλεῖν γὰρ τοὺς φίλους ἐπίσταται*.

ACT IV—SCENE I

Page 34

4, 5. 'While at the same time the girl's age did not admit of my neglecting her any longer.'

6. *illi* = *illic*; see note to 91 (i. 2. 41).

7. *audieras*, with a long *i*, as in *Hec.* 813, *audierit*; *Adel.* 27, *ierant*, as given by the best MSS.

12. *consili incertum*, 'undecided in my plans'; see note to 187 (ii. 3. 9).

13. *condicionem*, lit. 'the terms of a bargain', and then in a special application to marriage, 'a match'; used both of the person and of the contract itself, just as we use the word 'match' in both senses. Here the meaning is, 'if I propose this match to any outsider'.

14. *sit*, the subject ('the girl') is easily supplied from *condicionem* in the previous line: 'I must duly explain how and where I got her'.

20, 21. *quod si fit . . . sum meus*, 'and if this happens, it only remains for me to turn out my pockets and clear off, for of all I have I can only call myself my own'. This interpretation of *me excutiam* (a metaphor from shaking one's clothes) seems to suit the context best. Chremes was doubtless living on his wife's money, and it was while he was managing (or mismanaging) her property in Lemnos that he was playing the double game that came so near to ruining him. He fears naturally that when his wife comes to hear of his escapades, he will be made to give up the money that is hers and leave her house, taking nothing with him but the only thing he can call his own, namely, himself. Other interpretations are: (i) 'evict myself', taking *excutiam* with *domo*; (ii) 'examine myself' to see what plan of action I can devise: but these seem rather weak.

ACT IV—SCENE I.

1. **hominem . . . neminem**; so in *Adel.* 259, *Hec.* 281, *homini nemini*; and *Cic. pro Milone*, xxv. 68, *hominem neminem*.

2. **venio . . . ut dicerem**. *Venio* as historic present is followed by *past* sequence.

3. **argentum opus esse**. Note the constructions of *opus* and *usus*: either (i) they take the dative of the person who wants and the ablative of the thing wanted, as in *And.* 722, *nunc opus est mihi tua memoria*; or (ii) the thing wanted is made the subject, and *opus*, *usus* become an invariable predicate, as in the present passage, and *Haut. Tim.* 893, *sponsae vestem aurum atque ancillas opus esse*; *And.* 741, *quae opus fuere ad nuptias gnatae paravi*. *Opus est* is common in all styles of writing, but *usus est* is chiefly colloquial, and rarely found after the Early Comedy.

Page 35

6. **tempus . . . dari**, 'that now he had a chance', depending on *gratias agebat*.

10. **eccum ipsum**; note to 464 (iii. 3. 24).

14. **a primo**, lit. 'from the first', *i.e.* 'originally'.

15. **hospitem**, *i.e.* Chremes, the 'new-comer'.

ACT IV—SCENE III

1. **quam mox recipiat**; cf. 161 (ii. 1. 9), *expecto dum mox ueniat*.

4. **Chremes** must be scanned with the second syllable short, unless with some editors the weaker form *Chreme* be read.

5. **uolup**; originally perhaps an indeclinable noun, though used by Plautus adverbially, *Most.* 155, *uicitabat uolup*. It is almost always found with *est* and is common in Plautus, though Terence uses it only here and in *Hec.* 857, *bene factum et uolup est*. According to Curtius it is etymologically connected with the Greek ἐλπ-*is*. Tr. 'I'm delighted to see you safe back'.

quid agitur, 'how goes it?'

6. **compluria**: "*sic ueteres, quod nostri dempta syllaba complura dicunt*" (Donatus).

8. **tun dixerat huic?** 'you told him then?' (said to Demipho).

9. **commodum**=*modo*, 'just'. The adverbial use of the word is colloquial, in the sense of either (i) 'opportunistically', at the fit time, as, *e.g.*, *Plaut. Trin.* 400, *commodum ipse exit Lesbianicus*; or (ii) 'just', 'just now', at the exact time, as here.

Page 36

13. **qui Phormio?** Chremes of course had not heard anything of Phormio yet.

15-17. **quor non uides . . . ut componamus**, &c., 'why don't you see

that we arrange this matter between us with good feeling rather than with bad, in this way' (*sic*). *Ut componamus*, final, depending on *quor non uides*; *sic*, i.e. in the way he is about to suggest.

18. **liberalis**, 'a gentleman'.

fugitans litium, 'who fights shy of lawsuits'. The present participle loses its verbal character and becomes practically a substantive, as, e.g., *amans patriae*, 'a patriot'.

20. **auctores fuere, ut**, &c., 'advised him to', 'suggested that he should turn her out neck and crop'. *Auctor* in this sense of 'adviser' may also be followed by a genitive, as Livy v. 20. 5, *auctor stipendii numerandi*, 'who proposed that the soldiers' pay should be paid'.

22. Trans.: 'perhaps you'll say the law will punish him if he turns her out? He has looked into that! I tell you, you'll sweat finely if you try conclusions with him—he's that eloquent!'

25. **pono**, 'suppose'; **at tandem**, 'well, after all', 'at the worst'.

26. **capitis**, i.e. if Demipho were to lose his suit, his *caput*, or civic rights, would not be endangered, as he has money enough to pay the fine that would be imposed; whereas if Phormio were to lose, as he has no money to pay the fine, his *caput* would be in danger, as he would be adjudged the slave of Demipho.

28, 29. **dari in manum**. Donatus says this phrase denotes some underhand or fraudulent transaction: perhaps 'to square you' will bring out this meaning.

30. **facessat**, 'take herself off', 'make herself scarce'.

31. **satin illi di sunt propitii?** 'is the fellow in his right mind?' Madness was regarded as the direct result of the anger of the gods. Cf. Plaut. *Mil.* 700, *di tibi propitii sunt hercle*, 'you've got all your wits about you!'

33. **ut est ille bonus uir**, 'such a good fellow is he'; for *ut* cf. 774 (v. 1. 9), *ut homost*.

37. **a primo**, 'at first', as in 604 (iv. 2. 14).

38. **nimum quantum**; so in Greek θαυμαστὸν ὄσον, ἀμήχανον ὄσον. The phrase is really elliptical for *nimum erat quantum* postulabat: cf. *immane quantum discrepat*, Hor. *Od.* i. 27. 6; *id mirum quantum profuit*, Livy 2. 1. fin. Trans. 'a good deal too much'.

Page 38

39. **talentum magnum**: this was the Attic silver talent of the value of £241, 13s. 4d. (as given by Boeckh); why it is called *magnum* is not clear, as it was not so large as the Euboic talent, which after the Attic talent was the coin most generally circulated. There were, however, several smaller coins, e.g. the Syracusan or Sicilian talent, with which it may be contrasted, but probably *magnum* refers merely to its value, and means nothing more than 'a fine big talent', without reference to its size. For the value of the talents, cf. Boeckh, *Public Economy of Athens*, bk. i. c. 4.

39. **immo malum hercle**, sc. *magnum dabo*, *malum* being a noun. Tr. 'good heavens! a fine big licking, rather; the fellow's got no shame!'

40. **adeo** with *quod*, 'exactly what I told him'; see note to the word, 389 (iii. 2. 42).

41. **locaret**, i.e. *in matrimonium*.

parui retulit, &c., 'it was of little advantage to him that he did not bring up (a daughter of his own) if a girl turns up for him to dower'. *Suscepisse* refers to the practice of a father 'taking up' a new-born child from the ground, thus signifying his willingness to acknowledge it and bring it up. The word may also mean merely 'to have begotten', as in 943 (v. 8. 50), *ex qua filiam suscepit*.

46. **fuerat**. The tense refers to the time prior to that implied in *uolui*.

47. **eius incommodum**, 'the disadvantage to her': in 154 (ii. 1. 2) we have the more ordinary construction of a genitive with *in mentem uenire*; Bentley indeed wished to read *incommodi* here.

49, 50. **mi opus erat . . . quae adferret**, 'I wanted a wife who would bring me a little sum'.

50. **qui**, ablative; see note to 123 (i. 2. 73).

56. **quid si animam debet?** Donatus quotes the Greek proverb, *καὶ αὐτὴν τὴν ψυχὴν ὀφείλειν*.

oppositus pignori, 'mortgaged'; *pignori* is a predicative dative 'for a pledge': cf. Plaut. *Capt.* 433, *meam uitam esse positam pignori*.

58. **aediculae**, 'my little shanty'.

59. **ne clama**. This use of *ne* with the imperative is only poetical and colloquial, the prose construction requiring either *ne* with the perf. subj. or *noli* (*nolite*) with the infinitive.

63. **sescentas**, the usual expression for any large number. 'Then let him bring a thousand lawsuits against me.'

64. **nihil do**, 'I won't give him a penny'; *do*, present for future, as often throughout the play; cf. 388 (iii. 2. 41), 657 (iv. 3. 52).

impuratus ille, 'that dirty fellow'; so *impurissimus* in 83 (i. 2. 33).

ut inrideat; see notes to 153 (ii. 1. 1), 304 (ii. 3. 74).

65, 66. **filium fac ut ducat**=*fac ut filius ducat*: cf. Ter. *Haut.* 84, *fac me ut sciam*, where Gray compares *οἶδά σε τίς εἶ*, 'I know thee who thou art'. The more regular construction occurs in Plaut. *Capt.* 337, *fac is homo ut redimatur*.

68. 'She is being turned out on my account: it's only fair that I should be the loser.'

Page 39

69. **quantum potest**, 'as soon as possible'; cf. 897 (v. 8. 4); so Plaut. *Trin.* 765, *homo conducatur aliquis iam, quantum potest*; cf. Ter. *Adel.* 908. Phaedria of course wanted the money 'as soon as possible' in order to be in time to secure his purchase from Dorio, see v. 533.

72. **repudium**, the technical term for the breaking of an engagement, just as *divortium* was used of the dissolution of the marriage bonds; the distinction, however, was not always kept. Cf. below, 928 (v. 8. 35), *repudium remittere*.

73. **hanc**, *i.e.* the girl he is supposed to be engaged to; *illi* in next line are her parents.

74. **adeo**; note to 389 (iii. 2. 42).

ACT IV—SCENE IV

1. **emunxi**, 'cleaned out', so ἀπομύσσειν is used in Greek.

2. **satine est id?** a formula of reproof, 'is that all?' Antipho means to imply that Geta has done for him altogether, but Geta wilfully misunderstands the phrase and answers, 'don't know, I'm sure (*if it's enough*); it was all I was told to do'. With *tantum* supply *facere* or some such infinitive.

4. **narrem**; note to 122 (i. 2. 72).

5. **ad restim res redit**; cf. Soph. *O. T.* 1374, ἐργ' ἐστὶ κρείσσον' ἀγχιόνης εἰργασμένα, with Jebb's note.

7. **malis exemplis**, 'and make a dire example of you'; cf. Plaut. *Capt.* 691, *quando ego te exemplis pessumis cruciauero*.

9. **utibile**, common in Plautus but only here in Terence, who elsewhere uses *utilis*.

13. **enim**; note to 113 (i. 2. 63).

noui, 'I know all about that', 'Oh, I daresay!'

14. 'When they ask for the dowry to be returned, I suppose he will prefer to go to prison for my sake.' Phormio of course would be unable to repay the money he got from Demipho, as he would have handed it over to Phaedria to buy his music-girl with; only two courses would therefore be open to him—either to marry the girl Phanium, or go to prison for debt. Antipho is naturally alarmed at the thought that he will select the former course and so rob him of the girl he has married.

Page 40

18. **iam si**, 'if he *once* receives the money, he must marry the girl, as you say'.

20. **tandem**, 'anyhow, a little time will be given him'.

21. **uocandi**, 'inviting the guests'.

22. **dabunt**, *i.e.* to Phaedria; see 535 (iii. 6. 2).

24. Geta proceeds to enumerate all the various portentous omens which Phormio might suggest as obstacles to his marriage.

postilla, note to 347 (iii. 1. 33); it here means 'since my engagement to Phanium',

25. **ater alienus canis**, 'a strange black dog'. Wagner reminds us that in Goethe's *Faust* the devil takes the shape of a black dog.

26. **impluvium**, an open space in the roof of the *atrium* of a Roman house through which the rain was conducted into a reservoir in the pavement below. Cf. Plaut. *Mil. Gl.* 159, *per impluvium intro spectant*. In Plaut. *Amphit.* 1108 the word is used for the reservoir, *deuolant angues iubati deorsum in impluvium duo maximi*.

27. **gallina cecinit**: *observatum est, in qua domo gallina canat, superiorem marito esse uxorem* (Donatus).

hariolus; cf. 492 (iii. 5. 7), *hariolare*, note.

28. **haruspex**. The *haruspices*, or 'entrail-inspectors' (connected with the Gk. *χρηστής*), were of Etruscan origin, and their advice was always sought when any important business was projected. In the present case the *haruspex* would be consulted as to the meaning of the various *monstra*, or 'warning signs', enumerated above.

29. **negoti incipere**; see Critical Notes. "To think of beginning any new undertaking before the winter"—which is the strongest of reasons. The last remark is added by Geta sarcastically, and is a sly hit at the sooth-sayers; cf. note to *hariolare*, 492 (iii. 5. 7). For the infinitive, see note to 92 (i. 2. 42).

30. **me uide**, 'trust me', so Pl. *Trin.* 808; Ter. *And.* 350.

ACT IV—SCENE V

1. **ne quid uerborum duit**; *uerba dare*, literally 'to give words (and nothing else)', is a colloquial expression frequently found in the comic poets in the sense of 'to cheat, deceive'. Donatus on Ter. *Eun.* prol. 23 explains the phrase thus—"quia qui rem exspectat et nil praeter uerba inuenit deceptus est". For *duit*, see note to 123 (i. 2. 73).

2. **hoc**, the money, which he has with him in a bag.

6. **rem ipsam putasti**, 'you've hit upon the very point'; so *Adel.* 796, *rem ipsam putemus*.

Page 41

9. **familiarior**, 'better acquainted with him'.

II. **tua . . . refert**. Various explanations are given of this construction: (i) *rēfert*=*rem fert* and *tuā, meā, &c.*, are for *tuam meam* in agreement with *rem*; (ii) *rēfert*=*rei fert* (it conduces to my interest), *rei* becoming contracted to *re* and *tuā, meā, &c.*, made to agree with it as if it were a genuine ablative; (iii) *tuā rēfert* was originally *ex tuā rē fert* like *ex tuā re est*, and the *ex* was lost. The construction of the parallel word *interest* in prose is due to analogy.

malum, 'what the dickens has that to do with you?' *Malum* is an exclamatory accusative with merely interjectional force.

magni. The *degree* of concern (with *rēfert, interest*) may be expressed either by the genitive of value, as here; or by an adverb, as *id mea minime*

refert, Ter. *Ad.* 881; or by an adverbial accus. as in the previous expression, *quid tua id refert?*

14. **mulier mulieri magis conuenit.** Dziatzko quotes Eur. *Hel.* 830, σὸν ἔργον, ὥς γυναικὶ πρόσφορον γυνή (Menelaus to Helen).

15. **illas**, *i.e.* his wife and daughter from Lemnos.

ACT IV—SCENE VI

1, 2. **quo, unde**=*ad quem, a quo*.

5. **nam quae**=*quaenam*, colloquial. Cf. Virg. *Georg.* 4. 445, *nam quis te, iuuenum confidentissime, nostras iussit adire domos?* with Conington's note.

a fratre meo, 'from my brother's'.

6. **quod**, *i.e.* urging on the marriage (*ob meum suasum*, 730 (iv. 6. 3)). Tr.: 'It was poverty that drove me to do it, so that I might at least contrive that her livelihood should be assured in the meantime, though I knew this marriage was rather shaky'.

7. **infirmas** refers in a general way to the unsatisfactory nature of the marriage transaction, which had been carried through without Demipho's consent.

uita may equal *uictus*, 'livelihood'; or Sophrona may be merely alluding to the dangers to which the young girl's life would be exposed without any protector.

9, 10. **quid ago?** . . . **adeo, maneo?** deliberative pres. indic. instead of subjunctive. This use is almost confined to Early Latin and the more colloquial writings of Cicero; the phrase *quid ago* being specially frequent in Plaut. and Ter. Cf. Cic. *Att.* xiii. 40. 2, *aduolone an maneo?*

Page 42

10. **dum** . . . **cognosco**, 'while (not *till*) I find out'; so in 513 (iii. 5. 28), *dum aufero*.

14. **sodes**; note to 103 (i. 2. 53).

15. **appellassis**; for this form of the original optative of the sigmatic aorist, see note to *faxo*, 308 (ii. 3. 78).

18. **eo** with *ne*.

19. **effuttiretis**; see note to *confutauit*, 477 (iii. 4. 13).

aliqua, 'in some way or another'.

20. **istoc**, causal abl., like *eo* above.

22. **uiuontne?** for *nonne uiuont?* Cf. Cic. *Mil.* xiv. 38, *potuitne se ulcisci?* for *nonne potuit?*

27. **duasne uxores habet?** Note the unconscious humour of this question in the mouth of Chremes, the master of two establishments.

Page 44

28. **haec ergost**, 'why, it's *she*'; *ergo* in answers merely lays stress on the word to which it is joined; as, *e.g.*, Ter. *And.* 849, *quid istic tibi negotist? mihin? ita. Mihin? tibi ergo!*

30. Hauler quotes Plaut. *Most.* 197, *insperata accidunt magis saepe quam quae speres*; Theognis, v. 639, *πολλάκι παρ δόξαν τε καὶ ἐλπίδα γίγνεται εὖ ρεῖν | ἔργ' ἀνδρῶν*. Cf. Menander, *ταῦτόματον ἡμῶν κάλλιον βουλευέται*. Add Demos. *Phil.* i. 12, (*ἡ τύχη*) *ἥπερ ἀεὶ βέλτιον ἢ ἡμεῖς ἡμῶν αὐτῶν ἐπιμελούμεθα*.

32. **conlocatam**, 'settled in marriage'; so *locare* in 646 (iv. 3. 41), 752 (iv. 6. 25). For the reading see Critical Notes.

ut uolebam, *i.e.* that it should be a love-match between the two.

34. **hic solus**, *i.e.* Antipho.

35. **quid opus facto sit**. *Opus est, usus est* are frequently found in the comic poets with a past participle passive in the ablative, and then generally preceded by a pronoun in the nom. sing. neut. as subject, as in the present passage and Ter. *And.* 523, *quod parato opus est para*. Cf. also 584 (iv. 1. 18), *plus quam opus scito*, and see note to 593 (iv. 2. 3).

36. **oppido**; see note to 317 (iii. 1. 3).

38. **audietis**, *i.e.* you and Phanium. The MSS. give *audies*, which is a syllable short. Bentley suggests *audiemus*; the reading in the text is adopted by Wagner and Dziatzko.

ACT V—SCENE I

1. 'It's all our own fault that it pays to be a rascal, in that we are too anxious to be called kind and generous.'

malis. The case of this secondary predicate conforms to the case of the indirect object to *expediat*: this is the regular construction, though exceptions are found, as, *e.g.*, Ter. *Haut.* 388, *nam expedit bonas esse uobis*; Cic. *pro. Balb.* xii. 29, *si ciui Romano licet esse Gaditanum*.

3. **ita fugias**, &c., 'don't overrun the mark, as the proverb says'. This proverbial expression, which occurs only here, seems to refer to a runaway slave, who is warned not to fly so precipitately as to pass the friendly shelter for which he is making. The application of the proverb in the present case seems to be this: Demipho in endeavouring to save himself has been unusually free with his money, but finds that his unwonted generosity has failed of its object, that he has, in fact, missed his goal no less than the runaway slave who blindly runs past his refuge.

4. **obiectum**, 'thrown as a sop', just as the Sibyl in Virg. (*Aen.* vi. 421) throws (*obicit*) the honeyed sop to Cerberus, which lulls him to sleep.

5. **qui**, 'wherewith', ablative; cf. 123 (i. 2. 73), 130 (i. 2. 80).

7. **illi**, 'in that matter', = *illic*; cf. 91 (i. 2. 41).

8. 'If only we could get out of the business by means of his marrying her'; *hoc consilio* explained by the following *ut* clause.

9. **ut homost**, 'such a fellow as he is!' see note to 638 (iv. 3. 33).

Page 45

10. **mutet**; merely repeating Geta's *mutet*; see 122 (i. 2. 72), 419 (iii. 2. 72).

12. **prae**. The Latin prepositions were originally adverbs which came in course of time to be associated with particular cases: *prae* is here used in its original adverbial character; so *ante*, *post*, and *contra* are still found as adverbs in the classical period, but other examples are rare.

15. **uorsuram solues**. *Uorsura* is literally a 'changing' of one's creditor, and so is applied to a person who borrows money to pay an old debt. The phrase is usually either *uorsuram facere* or *uorsura soluere*. Geta means that he is only out of one difficulty to get into another; he has settled the difficulty of Phanium but there still hangs over him the dread of what will happen when everything comes out.

16. **in diem**, 'for the time being'. Cf. Cic. *de off.* iii. 14. 58, *in posterum diem*; *de orat.* ii. 169, *in diem uiuere*; Hor. *Od.* iii. 29. 43, *cui licet in diem dixisse vixi*.

18. **huius** refers to Nausistrata.

ACT V—SCENE II

1. **ut soles**, 'with your usual tact'. Note all through this scene Demipho's insinuating method of attacking the formidable Nausistrata.

3. **pariter . . . ac re**, 'just as you helped me with your money some time ago'; for the reference see 681 (iv. 3. 76).

4. **factum uolo**, a polite form of assent, 'I shall be delighted'. So Plaut. *Bacch.* 495, *serua tibi sodalem et mi autem filium*. *Factum uolo*.

5. **quid autem?** 'why, how's that?' for *autem* in surprised questions see also 503 (iii. 5. 18), 775 (v. 1. 10).

bene parta, 'honest savings'.

7. **statim**, 'regularly', lit. 'standing', 'on the spot' (*sto*).

8. **rebus uilioribus multo**, 'when things were much cheaper', abl. of attendant circumstances. Cf. *tam uili tritico*, Plaut. *Mil. Glor.* 321, and Tyrrell's note there.

9. **scilicet**. Demipho returns an evasive answer to Nausistrata's 'what do you think of that?' 'why, naturally' said with an expressive shrug of the shoulders.

Page 47

11. **ut possis**; supply *loqui* or some such word: 'pray spare yourself for your interview with her'.

12. **abs te**; note to 732 (iv. 6. 5).

ACT V—SCENE III

3. **paene**, i.e. *dixi*.

4. **iam recte**, 'that's all right'. Chremes, having noticed his wife, is anxious to stop any more awkward questions from Demipho, but the latter fails to take the hint.

4. **istac**=Phanium; **hanc**=Nausistrata.

ducimus. In interrogative sentences in Early Latin the indicative is frequently found instead of the more classical subjunctive where the question is separated from the principal verb and regarded as an independent sentence; this is especially the case after such words as *dic, responde, uide, te rogo, scin*, and relative words such as *ut, quomodo, quamobrem* (as here), where the relatival and not the interrogative force is the more prominent: e.g. *dic, quid est?* Pl. *Men.* 397; *mirumst facinus, quomodo haec transire potuit*, Pl. *Mil.* 377. In the present passage the relatival rather than the interrogative force of *quamobrem* is emphasized, 'have you discussed with Phanium at all the reason why we are bringing Nausistrata to her?' In classical prose the subjunctive is invariable in such sentences.

6. **nostra**; supply *refert*.

9. **non est**, i.e. *cognata*.

ne nega; note to 664 (iv. 3. 59).

10. **hoc tu errasti**, 'that's where you made the mistake'; **hoc** is causal ablative, as *istoc* in 747 (iv. 6. 20).

Page 48

14. **homo nemo**; cf. 591 (iv. 2. 1), with references there given.

17. **vin satis quaesitum**, &c., 'do you wish me to ask no more questions on the matter?' *mi* is ethic dative.

quid illa filia . . . futurumst, 'what will happen to that daughter of — our friend?' The 'friend', of course, is Chremes himself; some significant look or gesture would make this clear. *Illa filia* is ablative, as in *quid te futurumst?* in 137 (i. 2. 87), where see note.

18. **hanc mittimus**, 'are we to drop her? *Ch.* Why not? *De.* The other girl is to remain?' *Hanc* is the *filia amici nostri*; *illa* is Phanium. Demipho is naturally surprised that Chremes is now anxious to retain Phanium after being so eager to get rid of her (cf. 670 (iv. 3. 65)), and Chremes, of course, cannot acknowledge, while his wife is present, that he has discovered that Phanium is actually his own daughter whom he has wished all along to marry to his friend's son.

19. **quid ni?** note to 64 (i. 2. 14).

21. **hanc** refers to the last-mentioned girl, i.e. Phanium; *illa* of 813 (v. 3. 19).

perliberalis, 'quite a lady'; cf. 168 (ii. 1. 16), 623 (iv. 3. 18), *liberalis*. Nausistrata here leaves the stage, and gives Chremes the opportunity of explaining matters.

ACT V—SCENE IV

Page 49

1. **ut**, 'however'. **Frater** is frequently used for 'cousin' instead of the fuller form *frater patruelis*; e.g. Livy v. 12. 12.

2. **scitum** (*scisco*), 'what a wise thing it is'. Cf. Ter. *Haut.* 210,

scitumst periculum ex aliis facere; in a slightly different sense in 110 (i. 2. 60) of this play, *satis scitast*.

3. **quas**. *Medeor* usually takes a dative, very rarely an accusative as here.

paulo, 'easily'.

6. **celetur . . . patefit**. Note change of mood, the indicative denoting what, to Antipho's mind, is an actual fact rather than a mere hypothesis.

9. This verse is generally rejected as unmetrical and spurious.

ACT V—SCENE V

2. **propria . . . poteretur**, 'get her for his own'. For the form and construction of *poteretur*, cf. notes to 282 (ii. 3. 52), 469 (iii. 4. 5).

emissast manu, 'has been freed'. *Manu mittere*, 'to release from one's power', was the technical term employed in giving a slave his liberty, by which he became *libertus*. In the present passage the phrase implies that the music-girl was transferred by purchase from the household of the *leno* to become the sole property of Phaedria.

4. **aliquot hos sumam dies**, 'I'll take the next few days'. For *sumam* cf. Ter. *Ad.* 854, *ei rei hunc sumamus diem*.

5. **quid ais?** 'I say!'

9. **Sunium**, a harbour in the south of Attica, where foreign slaves could apparently be readily purchased.

11. **conficere**, 'squander': in 38 (i. 1. 4) we have the word used in a different sense.

12. **ostium concrepuit abs te**, 'the door is opening in your house'. *Concrepare*, or simply *crepare*, refers to the *creaking noise* made by the door moving on its hinges (*cardines*), which, unlike the modern articles, were wooden pivots let into the lintel and the stone sill (Guhl and Koner, p. 465). The words are wrongly explained as referring to the *knocking* of a person coming out of the house, to give warning to passers-by, as the doors sometimes opened outwards; for *crepare* is used of a *creaking* or *rattling* noise, and not of *knocking*. The regular words for knocking to gain admission are *pultare*, κρπτειν; while *crepare*, *concrepare*, ψοφεῖν are used of the noise the door makes when someone is coming out. Cf. Ter. *Eun.* 1029, *fores crepuerunt ab ea*; *Ad.* 633, *horresco semper, ubi pultare hasce (fores) occipio miser. heus heus, . . . aperite aliquis actutum ostium*. See Tyrrell's *Mil. Glor.* 154. The statement on which is based the old interpretation of *ostium concr.* is due to the grammarians and Plutarch. This view is to some extent confirmed by the Ἀθηναίων Πολιτεία, ascribed to Aristotle, which tells us that the Board which had charge of the street traffic in Athens were bound to see that no householder had a door opening on the street. If, however, such a method of constructing doors was forbidden by law, it can hardly have been common in the time of Menander. The proper inference, perhaps, is, that Menander introduced into his plays an archaic and disused practice, and was followed by his Latin imitators.

ACT V—SCENE VI

Page 50

1. **Fortuna, Fors Fortuna**: two distinct deities, as shown by the plural verb *onerastis*—‘O Fortune! O Lucky Fortune!’ *Fortuna* is the goddess of fortune in general; *Fors Fortuna* of some lucky and unexpected good fortune.

4. **mihi cesso**. A good example of ethic dative: ‘*here I am* hanging about’.

umerum hunc onero pallio, ‘bundle my cloak on my shoulder’. The *pallium* was a large outer cloak which was only worn out-of-doors; it was copied from the Greek *ἱμάτιον*, and hence Latin comedies which were borrowed from the Greek were called *fabulae palliatae*. The garment was thrown round the neck when the wearer wished to be unimpeded in his movements—a practice which still survives among undergraduates. Cf. Plaut. *Capt.* 778, *eodem pacto ut comici serui solent, coniciam in collum pallium*.

7. **em tibi**, &c. ‘There you are, of course! there’s nothing strange or novel in being called back, when you’ve once started on your journey!’ Human nature has not altered much apparently since Geta’s time; the same kind of practical joking was indulged in then as now.

9. **odio tuo**, ‘with your scurvy tricks’; *odium*, used of any conduct calculated to cause annoyance; cf. Hor. *Sat.* i. 7. 6, *durus homo atque odio qui posset uincere Regem*.

10. **uapula**, ‘be hanged to you!’

11. **familiariorem**, ‘the fellow must know me pretty well!’ cf. 721 (iv. 5. 9).

13. Cf. Plaut. *Capt.* 836, *quantumst hominum optimorum optime*.

17. **quin . . . aufer**; note to 223 (ii. 2. 44).

cēdo, imperative; cf. 321 (iii. 1. 7), *cedo senem*, ‘trot out the old gentleman’. See note to 197 (ii. 2. 19).

Page 53

22. **gynaecium**, ‘the ladies’ apartments’ (*γυναικείον, γυναικωνῆτις*) were at the back of the house, and consisted of a large open court (*αὐλή*) with various rooms adjoining for the mistress and her maids. They were entirely cut off from the men’s apartments (*ἀνδρωνῆτις*) by a door called *μέσσωλος θύρα*.

27. **suspensio gradu**, ‘on tiptoe’; so Phaedrus, *suspensio pede*, describing the stealthy advance of a cat.

29. **hoc modo**. Geta probably shows them exactly how he did it; ‘like this’. The force of the frequentative *captans* must not be missed.

32. **Phanio**. The dative, instead of the genitive, brings into greater prominence the *interest* of the person concerned; in ‘your wife’s father’ attention is directed to the father rather than to the wife, whereas in ‘the

father to your wife' the reverse is the case. Cf. Plaut. *Trin.* 177, *an ego alium dominum paterer fieri* hisce aedibus?

34. **utin** . . . **ignoraret**, 'the idea of the girl not knowing her own father'. For the construction cf. 304 (ii. 3. 74), and note to 153 (ii. 1. 1).

36. **egerint**. The subjunctive in relative sentences in oratio obliqua is not so frequent as the indicative in Terence; see note to Prol. 17.

37. **inaudiui**, 'have had an inkling of'. The verb is apparently only found in tenses formed from the perfect-stem. It has been suggested that it really belongs to an obsolete *inaudisco*, 'I begin to hear', whence it gets the meaning given above. It occurs only here in Terence.

Page 54

42. **fecero**. For the tense see on 308 (ii. 3. 78), *feceris*.

ACT V—SCENE VII

1. For the construction see note to 153 (ii. 1. 1).

3. **adimere**: a change of construction, *occasio* being followed first by a genitive gerund and then by an infinitive. Cf. Plaut. *Capt.* 423, *occasio adest cumulare*; but in *Mil. Gl.* 977, *occasionem lepidam ut mulierem excludam*.

5. **ingratiis** applies both to *ut datum est* and to *datum erit*. Just as the money was given 'against the will' of the old men, so it shall remain given 'against their will'. *Ingratiis*, *gratiis* in Lat. Comedy are quadrisyllabic, in subsequent Lat. trisyllabic, *ingratis*, *gratis*. See Plaut. *Mil. Glor.* 449, and Tyrrell's note there.

6. **hoc qui cogam**, &c., 'how I can enforce this, I have discovered by the course of events'. Phormio means that he will use the secret that he has discovered concerning the intrigues of Chremes, in forcing the compliance of the old men.

7. See note to 210 (ii. 2. 31) as to the wearing of masks in the time of Terence.

10. **non eo** present for future, as in 388 (iii. 2. 41), 446 (iii. 3. 5), and often.

ACT V—SCENE VIII

4. **quantum potest**, 'as soon as possible', as in 674 (iv. 3. 69).

5. **dilapidat**, 'squanders', 'makes ducks and drakes of'.

Page 55

9. **uerēbamini**. For the shortening of the second syllable, see Introduction, p. xxvii.

11. **heus**, 'look you!' The word is generally used like the Greek *ὄστρος*, to call attention, e.g. in 152 (i. 2. 102), *puer, heus*.

11. **quanta quanta** = *quanta cumque*; cf. Ter. *Ad.* 394, *tu, quantus quantus, nil nisi sapientia es.*

13. **id adeo**, 'exactly this'; see note to 389 (iii. 2. 42).

20. **eam nunc**. See Critical Notes.

21. **coram** (*cum* and *ōs*) is, as always in Terence, an adverb, *incusaueras* being constructed with a double accusative. Tr. 'almost the same arguments as you yourself had urged against me to my face a while ago', 413 (iii. 2. 66) ff.

29. **iube rescribi**, 'have the money replaced to my credit'. Demipho had apparently paid the money to Phormio through a banker, as he wanted witnesses to the transaction (see 714 (iv. 5. 2)); he now bids Phormio return the money to the bank and have it 'transferred again' to his credit. Cf. Hor. *Sat.* ii. 3. 76, *quod tu nunquam rescribere possis.*

30. **quodne**, 'what! the money that . . .'. The interrogative particle with the relative pronoun gives a tone of surprise to the question. Cf. Pl. *Mil. Gl.* 13, *quemne ego seruavi*, 'do you mean the man I saved?'

porro, 'straightway'.

35. **alterae**. The feminine forms of the dative, *unae, solae, nullae, totae, alterae*, for the more usual forms in *-i*, are occasionally found in writers to the time of Cicero and Nepos inclusive. (Roby, § 372.) Cf. Ter. *Eun.* 1004, *mihi solae*.

Page 56

36. **dabat**. The imperfect expresses the uncompleted intention, 'who was to bring me an equally large dowry'.

37. **in** = *isne* from *eo*; cf. *audin, uiden*.

magnificentia, 'brag and bluster'.

39. **adeo**; note to 389 (iii. 2. 42).

43. **in ius ambula**, 'off to the courts then!' Cf. the frequent phrases for hailing a man to trial, *in ius uocare, rapere*; and Hor. *Sat.* i. 7. 20, *in ius acres procurrant*.

44. **enim uero**; note to 113 (i. 2. 63).

45, 47. **indotatis, dotatis**, *feminine* adjectives used as substantives, as *inopem*, 298 (ii. 3. 68).

47. **quid id nostra?** supply *refert*, as in 800 (v. 3. 6).

51. **haec adeo**; note to 906 (v. 8. 13).

52. **ut ludos facit**, 'what game he's making of us!' For *ut* = *how*, cf. 368 (iii. 2. 21).

Page 59

54. **argentum . . . condonamus te**. For *condonare* with double accus., 'to make a present of something to somebody', cf. Ter. *Eun.* 17, *habeo alia multa, quae nunc condonabitur*; and the similar use of *dono*, Ter. *Hec.* 849, *egone te pro hoc nuntio quid donem?* Classical usage requires *donare, condonare aliquid alicui*, or *donare aliquem aliqua re*.

55. **malum**; see 723 (iv. 5. 11).

56. **uestra puerili sententia**, 'with your childish moods'. For the reading here see Critical Notes.

59, 60. **nescio, nisi . . . scio**; see note to 475 (iii. 4. 11).

61. **inieci scrupulum**, 'I've touched him up!' Cf. Cic. *Cluent.* 28. 76, *iniectus est hominibus scrupulus, et quaedam dubitatio*. *Scrupulum*, dim. of *scrupus*, is a splinter of flint, causing uneasiness in one's shoe, for example.

62. **hicine ut . . . auferat?** For the construction cf. 304 (ii. 3. 74) and note to 153 (ii. 1. 1).

64. 'Prepare to show a bold spirit and to have your wits about you.' With *animo praesenti* cf. the frequent expression *animi praesentia*, which is exactly equivalent to our 'presence of mind', 'readiness', 'resource', e.g. Cic. *pro Mil.* 23. 62.

68. **placabilis**, in an active sense, 'more likely to appease her'; or, 'a surer road to forgiveness'. Cf. note to *uincibilem*, 226 (ii. 2. 47).

70. **haereo**, 'I'm in a fix'; cf. the fuller phrase in 780 (v. 1. 15), *in luto haesitas*.

71. **gladiatorio animo**, i.e. determined to fight it out, the gladiator's maxim being *aut occidere aut occumbere*. This is one of the rare cases in Terence of a purely Roman allusion; see note to 72 (i. 2. 22). Such allusions were much more common in Plautus.

74. **quom . . . excessit**. *Quom* is here explanatory, 'relying on this fact, that she has departed this life'. This usage is common in Plautus, e.g. *Rud.* 1183, *quom te di amant, uoluptatist mihi*; *Rud.* 906, *Neptuno has ago gratias, quom me ex suis locis pulcre ornatum expediuit*. Cf. also Cic. *pro Mil.* 36. 99, *te quidem, quum isto animo es, satis laudare non possum*.

76. **ex re istius**, 'it is not to the interest of your brother there, that . . .'.

78, 79. 'And had not respect enough for this excellent lady to abstain from insulting her in strange fashion.' *Feminae*, a rare use of a genitive after *uereor* on the analogy of such words as *pudet*; *quin . . . faceres* follows the construction of verbs of *hindrance*, an idea implied in *ueritus sis*.

81. **incensam dabo**, 'I will make her so angry'; cf. Ter. *Eun.* 212, *factum dabo*, and the frequent use of the compound *reddo* in this sense.

Page 60

83. **malum quod**. *Malum* is here not the exclamatory accus., as in 723 (iv. 5. 11), but is to be taken closely with *quod*, which is the indefinite and not the relative pronoun. Tr. 'may all the gods and goddesses send some curse on the fellow'. Cf. Plaut. *Pseud.* 1129, *malum quod tibi di dabunt*. The verse is rejected by some editors as it occurs in Plaut. *Most.* 655.

84. **tantane adfectum esse**; see note to 153 (ii. 1. 1).

85. **publicitus** = *publice*, δημοσίᾳ, 'at the public expense'. Cf. Pl. *Trin.* 548, (ager) *malos in quem publice mitti decet*.

87. **prorsum** (= *pro* and *uorsum*) and *prorsus* both occur as adverbs in Early Latin, just as *rursum* and *rursus*; but in the classical period the forms in *-um* have given place to those in *-us*.

88. **huc**, *i.e.* to Nausistrata.

90. **enim**; see note to 113 (i. 2. 63).

una iniuria, 'one case for assault'; Donatus explains it as *una actio iniuriarum*. Demipho has laid violent hands on him.

91. **lege agito ergo**, 'go to law then!'

95. **taceam**? see note to *quid fiat*, 122 (i. 2. 72), *nossem*, 382 (iii. 2. 35).

ACT V—SCENE IX

1. **qui**? for *quis*? is frequent in Early Latin; cf. 129 (i. 2. 79) of this play, *qui fuerit pater, quae mater*.

3. **ut tibi respondeat**? see note to 153 (ii. 1. 1).

Page 61

4. **creduas**. This form is analogous to *perduim*, *perduis*, &c., which existed side by side with *perdam*, *perdas*, &c.; see note to 123 (i. 2. 73). Plautus also has the forms *creduis*, *creduit*, *duim*, *duis*, *duit*, *duint*, and most common of all, *perduint*, in the phrase *di te perduint*, which even in Terence's time was archaic. It is noticeable that these archaic forms occur at the end of lines where they conveniently suit the iambic metre.

9. 'It is not without good reason that you are so frightened.'

12. **tibi narret**? 'you scoundrel, is he to tell at your bidding?' *Tibi*, ethic dative; for *narret* see note to 122 (i. 2. 72).

15. **clam**, connected with the root of *celo*, *occulo*, *caligo*, is here a preposition governing the accus., as frequently in the comic poets; in classical Latin it is used only as an adverb, as it is in 943 (v. 8. 50).

16. **mi homo**, 'my good sir', a contemptuous expression.

Page 62

20. **hoc actumst** answers Chremes' *quid agimus*? 'what are we to do?' 'Do? you're done for!'

21. **mi**, ethic dative. Translate by 'I see', 'I protest', or some similar expression.

22. **distaedet**. *Dis* has an intensive force in this and similar compounds. Terence also uses *disperii*, *disputet*, *discrucior*.

23. **haecine erant**, &c., 'this was the meaning of those frequent journeys?' *Haecine* is fem. nom. plur., as in *Haut.* 838, *And.* 328, and frequently. Plautus generally, and Lucretius always, uses this form. Cf. *istaec*, 77 (i. 2. 27), note.

25. **esse . . . meritum**; supply *Chremem*.

26. **quin**, 'why not?' as in 209 (ii. 2. 30). Trans. 'surely the fault may be pardoned'.

uerba fiunt mortuo: either (i) 'you are pleading for the dead', *i.e.* Chremes, cf. 994 (v. 9. 5), 1026 (v. 9. 37); or (ii) 'you are pleading to the dead', *i.e.* Nausistrata, who is as likely as a dead man to listen to you. Dziatzko interprets the words in a slightly different way: the attempt of Demipho, he says, to make light of his brother's vices reminds Phormio of the customary *laudatio funebris*, in which the virtues of the departed were extolled and his vices palliated. Phormio's interruption would then be equivalent to 'he's making a funeral oration'. *Mortuo* would still, of course, have reference to 994, 1026.

30. **qui fuit . . . scrupulus**, 'who was the cause of all this trouble'. *Qui* is attracted into the gender of *scrupulus*; cf. Cic. *Phil.* 5. 14, *Pompeio, quod imperio populi Romani lumen fuit, extincto*.

32. **defungier**, 'to have done with'. Cf. *Eun.* 15, *defunctus iam sum*, 'I have done with it now'; *Ad.* 507, *utinam hic sit modo defunctum*.

37. 'Now's the time for all who desire to attend the funeral of Chremes.'

38. **sic dabo**, 'this is how I'll treat them'. Cf. Plaut. *Pseud.* 154, *em sic datur, si quis erum seruus spernit*.

39. **tali . . . atque hic**; cf. the similar use of *atque* (*ac*) in such phrases *aliter ac, haud secus ac, idem ac*. For *faxo* see note to 308 (ii. 3. 78).

40. **redeat sane in gratiam iam**. Phormio pretends to relent after thus exposing Chremes: 'well, well, let him be restored to your favour; I'm quite satisfied with his punishment'.

41. **ogganniat**, 'din'. This subjunctive influences the mood of *uiuat*, which would otherwise be indicative after *dum* = 'as long as'. *Usque* with *dum uiuat*, as in Ter. *Haut.* 983, *usque id egi dum loquitur pater*. For *usque* cf. 249 (ii. 3. 19).

42. **at meo merito credo**, 'I suppose you'll say (*at*) I deserved it'.

43, 44. **aeque . . . tecum**, 'as well as you'; *aeque . . . cum* is colloquial, the more classical usage being *aeque . . . ac*.

Page 63

44. **minime gentium**, partitive genitive, 'never in the world'.

58. **immo uero**. This is an 'aside' by Chremes: 'upon my word, I come off remarkably well, and better than I expected'. *Immo* corrects the previous *satin tibi?* implying that Chremes is more than *satisfied*. For *discedo* cf. 773 (v. 1. 8).

61. **ecastor**, which Roby (vol. i, p. 398) suggests is for *en castor*, was only used by women, as *hercle* was by men; *pol, edepol* being common to both sexes.

63. **quod gaudeam**. For the accus. with this verb, cf. Plaut. *Capt.* 842, *gaudeo, etsi nil scio quod gaudeam*.

Page 64

66. **iudex noster**, referring to her remark in 1045 (v. 9. 56).

uos ualete et plaudite. This appeal for applause was addressed to the audience, and is the usual termination of the plays of Terence and Plautus. In Terence the appeal is always simple, generally in the words here used, though sometimes we have the single word *plaudite*; in Plautus the ending is occasionally more elaborate, as, *e.g.*, in the *Captiui*. The *cantor* to whom the words are given is generally supposed to be a singer, to whom were assigned all the passages that were set to music, the actor merely accompanying the music with appropriate gestures. Cf. Hor. *A. P.* 154, *donec cantor 'uos plaudite' dicat*. In the MSS., however, he is designated by the letter Ω ; and as all the actors were designated by letters, it is more reasonable to suppose that the symbol Ω refers merely to the last speaker, who spoke the words in the name of the company. The theory that a special *cantor* delivered the words is based upon the quotation from Horace given above, and on Bentley's conjecture that Ω or ω was a corruption for *ca*, i.e. *cantor*.

CRITICAL NOTES

175 (ii. 1. 23). **retinere an amorem amittere.** The MSS. give *retinere amare amittere*. The reading given in the text is from a conjecture of Goldbacher (Wien. Stud. vii, 162). Hauler in his revision of Dziatzko's second edition retains the MS. reading, the objection to which is that it leaves the verbs without any object, and also weakens the parallelism with *amittendi . . . retinendi* in the next line. This second objection also applies to Dziatzko's reading, *retinere amorem an mittere*.

243-245 (ii. 3. 13-15). These verses are quoted by Cicero (*Tusc. Disp.* iii. 14. 30) in the following form:—

*pericla, damna peregre rediens semper secum cogitet
aut fili peccatum aut uxoris mortem aut morbum filiae,
communia esse haec, nequid horum unquam accadat animo nouom.*

Dziatzko brackets 243 as an interpolation on the ground of change from plural to singular verb (*ferant* to *cogitet*), the omission of a subject to *cogitet*, and the substantival use of *rediens*. The fact, however, that the verse is quoted by Cicero, though with a slight variation (as in 245), which may be due to quoting from memory, seems conclusive that it was found at any rate in Cicero's copy. For *rediens* used substantively cf. *amans* in 756 (iv. 6. 29). A subject to *cogitet* is easily supplied in thought.

Hauler (revision of Dz.'s second edition, 1898) ingeniously tries to make out a parallelism between the three general objects, *pericla, damna, exilia*, and the three special objects mentioned in the next line, so that by chiasmus *exilia* refers to *fili peccatum*, the 'exile' being the foreign service in Asia which was the usual resource of the 'bad lot' of the family (see, e.g., Plaut. *Trin.* 599, with Gray's note); *damna*, to the pecuniary loss the husband would sustain by the death of his wife, *uxoris mortem*; and *pericla* presumably to the peril or danger arising from his daughter's illness, *morbum filiae*. This interpretation of a much-vexed passage is certainly ingenious and attractive.

328 (iii. 1. 14). Bracketed as spurious by Dz., who finds a difficulty in the single *tum*; but cf. Ter. *And.* 260:

*tot me impediunt curae . . . amor, misericordia
huius, nuptiarum sollicitatio, tum patris pudor.*

The only natural object to *noui* is, as he says, *eos*, supplied from *homines*; but he thinks the whole expression is inconsistent with the character of Phormio. But may Phormio not mean that the more he gets to know men and their little weaknesses the oftener he plays upon them? Elmer takes the object of *noui* to be *pedum uiam* in 326 (iii. 1. 12) ('the better I know the path the oftener I tread it'); but even if this meaning could be extracted from the Latin it scarcely makes such good sense as the interpretation given above, and, moreover, the position of the verbs is rather against it.

356 (iii. 2. 9). This verse was seen by Bentley to be obviously spurious, as in 386 (iii. 2. 39) Phormio has to get Geta to prompt him as to the name (Stilpo), which has slipped his memory.

368 (iii. 2. 21). Dz. brackets *ut*, regarding it as a gloss on *atque*. He reads *uideas te*, 'may you see yourself', *atque illum narras*, 'as you describe him', i.e. *optimum*. Elmer reads the same, but translates: "'just look at yourself, as you represent him', i.e. in the light of his virtues (what a contrast!)"'. It is, however, possible to keep *ut*, reading *uideas te atque illum—ut narras*, 'look at yourself and him—what a tale!' i.e. who would believe your story that a rascal like you had a friend of the high character that you ascribe to Stilpo. This gives more force to Phormio's angry rejoinder, *i in malam crucem*, than either of the interpretations suggested by Bond and Walpole.

373 (iii. 2. 26). *ain tandem, carcer?* Bentley objects to *tandem* as against both metre and sense, reading in place of it *tamen*; but a single word forming a spondee in the fourth foot of an iambic senarius is allowable when it closely coalesces with the previous word, just as the same licence is allowed in the final cretic of a Greek iambic line; cf. *enim uero* in 985 (v. 8. 92). As to the sense, *tandem* seems more forcible than *tamen*, and its use is borne out by the references given in the note to the line.

502 (iii. 5. 17). The MS. reading is *neque Antipho*, &c., which has been taken in different ways. I give the various interpretations in what seems to me the order of their probability: (i) *neque . . . alia*=*eadem* (Stallbaum), as given in the note; (ii) *neque* with *hoc mi esse obiectum* (Donatus), 'to think that this trouble did not fall to my lot when A. was having some other (i.e. some less engrossing) anxiety of his own', when he might have devoted himself to me; (iii) with the same construction, but taking *alia*=*alia quam mea* (Bond and Walpole): 'when A. was possessed of a passion of his own', implying that Antipho's passion was at an end, and he would no longer have sympathy with Phaedria, since he had obtained the object of his own desire.

Wagner, who is followed by other editors, e.g. Dziatzko, changes *neque* to *atque*, rendering 'to think that this should have come upon me when A. is engrossed in a love affair of his own', *alia* being equivalent to *alia quam mea*. This meaning, however, can be more directly extracted from the MS. reading by taking *neque . . . alia*=*eadem*. There seems little force in the objection that this rendering is at variance with the congratulatory exclamation, *o fortunatissime Antipho*, in 504 (iii. 5. 19); Phaedria might well regard Antipho as 'fortunate' in comparison with himself, as he at any rate has got possession of his lady-love, even though there is trouble ahead of him on her account.

524 (iii. 5. 39). *quam ad*. This is the MS. reading, which is altered to *quoad* by Guyet and Bentley (followed by Wagner and others) on the assumption that a monosyllabic preposition never stands after its case in Terence. For *quoad* in this sense cf. Plaut. *Pseud.* 622, *argento haec dies praestitutast quoad referret nobis*.

561 (iii. 6. 28). *A. has impone feret*; other MSS. *imponere et feret*. Besides the reading given in the text, other conjectures are *imponere efferet* and *imponere ei—feret*.

710 (iv. 4. 29). Fleckeisen, who is followed by Dziatzko and most editors,

marks a hiatus of two half-lines here, as in the text, owing to the genitive *negoti* having no apparent construction. The examples quoted from Plautus in support of its being a partitive genitive have a neuter pronoun for the genitive to depend on (*Most.* 1017, *Truc.* 383). Umpfenbach and Hauler, however, mark no hiatus, and take the genitive with *incipere* as equivalent to *initium incipere* or *facere*. With this construction may be compared Hor. *Od.* ii. 9. 17, *desine mollium querellarum*; and iii. 27. 70, *abstineto irarum calidaeque rixae*.

759 (iv. 6. 32). The reading of *A.* is *conlocatam amari*, which leaves the object *filiam* or *gnatam* to be supplied. Other MSS. read *collocatam filiam*. Leo suggests *conlocatam amanti* as nearer the reading of *A.*, but we can scarcely supply an object *filiam* or *gnatam*. Bentley reads *filiam locatam*, which is adopted by Wagner. Hauler considers *amari* in *A.* to have crept into the text as a gloss upon *ut uolebam*. The reading given in the text is due to Faernus.

913 (v. 8. 20). *eam nunc extrudi turpest*, the reading of *A.*; other MSS. give *uiduam nunc* where *uiduam* looks suspiciously like a gloss on *eam*. If *uiduam* is read it must be taken to mean 'divorced', not, of course, 'widowed'.

949 (v. 8. 56). *puerili sententia*, the reading of all the MSS., changed by Fleckeisen into *inconstantia*. He has been followed by Dziatzko, Wagner, and Bond and Walpole. The alteration does not seem justifiable or necessary: *sententia* is to be taken in the sense of 'the way of making up one's mind', 'one's mental attitude towards any question', 'one's decision', and in conjunction with the adjective *puerili* denotes 'instability of judgment or decision', which is characteristic of children. This 'shilly-shallying' I have endeavoured to express while keeping fairly close to the Latin by 'childish moods'. If *inconstantia* were the true reading, it is hard to understand why it should have been changed to the much more difficult word *sententia*.

NUMBERING OF VERSES CONTINUOUSLY WITH CORRESPONDING DIVISIONS INTO ACT AND SCENE

| | | | | | | |
|----------|----------|---------|-----|-----------|---------|-----------|
| 1-34. | Prologue | | | 606-681. | Act IV, | Scene iii |
| 35-50. | Act I, | Scene i | | 682-712. | " | iv |
| 51-152. | " | " | ii | 713-727. | " | v |
| 153-178. | " II, | " | i | 728-765. | " | vi |
| 179-230. | " | " | ii | 766-783. | " V, | i |
| 231-314. | " | " | iii | 784-795. | " | ii |
| 315-347. | " III, | " | i | 795-819. | " | iii |
| 348-440. | " | " | ii | 820-828. | " | iv |
| 441-464. | " | " | iii | 829-840. | " | v |
| 465-484. | " | " | iv | 841-883. | " | vi |
| 485-533. | " | " | v | 884-893. | " | vii |
| 534-566. | " | " | vi | 894-989. | " | viii |
| 567-590. | " IV, | " | i | 990-1055. | " | ix |
| 591-605. | " | " | ii | | | |

INDEX TO NOTES

- Ablative (with *fieri*), i. 2. 87, iii. 2. 79, v. 3. 17; (of price), ii. 1. 14; (of attendant circumstances), v. 2. 8.
- absque, ii. 2. 10.
- abutor (with accus.), iii. 2. 66.
- accusative plur. of 3rd declension, Prol. 27.
- actor, Prol. 10.
- adeo, iii. 2. 42.
- adverbs, i. 1. 9.
- aediles, Didascalia 4.
- aequanimitas, Prol. 34.
- aeque cum, v. 9. 43.
- age, iii. 2. 3.
- ago, Didascalia 5; (actumst), v. 9. 20.
- aibat, iii. 4. 16.
- amo te, i. 2. 4; iii. 4. 14.
- amplius, iii. 3. 17.
- antecedo, iii. 5. 40.
- antiquus, i. 2. 17.
- Apollinaris, Sulpicius, Periocha 1.
- appellassis, iv. 6. 15.
- archaic forms: *adgnitus*, Periocha 12; *transdere*, Prol. 12; *istaec*, i. 2. 27, ii. 1. 18; *mirarier*, i. 2. 42; *perduint*, i. 2. 73; *hoc* (= *huc*), i. 2. 102; *aduenti*, ii. 1. 2; *ipsus*, ii. 1. 26; *protinam*, ii. 2. 12; *adsient*, ii. 3. 83; *alterae* (genitive), v. 8. 35; *creduas*, v. 9. 4; *haec* (fem. nom. pl.), v. 9. 23.
- ars musica, Prol. 17.
- asymbolus, iii. 1. 25.
- auctor, iv. 3. 20.
- audio, ii. 1. 8; (*bene*), Prol. 20; (*male*), iii. 2. 12.
- autem, iii. 2. 42.
- Barbers' shops, i. 2. 39.
- bilis, adjectives ending in, ii. 2. 47.
- birthday presents, i. 1. 13.
- burial, i. 2. 47.
- Cantor, v. 9. 66.
- caput, iv. 3. 26.
- cēdo (cette), ii. 2. 18, iii. 1. 7, v. 6. 17.
- characters, names of. See note to *Personae*.
- clam, v. 9. 15.
- commodum, iv. 3. 9.
- compluria, iv. 3. 6.
- concrepare, v. 5. 12.
- condicio, iv. 1. 13.
- condonare, v. 8. 54.
- conficere ('squander'), v. 5. 11.
- confutare, iii. 4. 13.
- conlocare, iv. 6. 32.
- conrado, i. 1. 6.
- constructions, confusion of, iii. 4. 16.
- contra, iii. 5. 36.
- conuasare, ii. 2. 12.
- coram, v. 8. 21.
- crux, iii. 2. 21.
- Dare (*in manum*), iv. 3. 28; (*uerba*), iv. 5. 1.
- dative (ethic), v. 6. 14, v. 9. 12, 21; (possessive), v. 6. 34.
- debt, law of, iii. 1. 20.
- defendo, ii. 2. 46.
- defungi, v. 9. 32.
- demensum, i. 1. 9.
- deponent verbs used passively, ii. 3. 18, 75.
- dica (= *δίκη*), i. 2. 77, iii. 1. 15.
- dīco, i. 2. 12.
- dignus, construction of, iii. 5. 33.
- dis- in compounds, v. 9. 22.
- discedo, v. 1. 8, v. 9. 58.
- dixti, iii. 6. 4.
- dos, i. 2. 70.
- dubia caena, iii. 1. 28.
- duco ('cheat'), iii. 5. 15.
- dudum, iii. 3. 19.

dum, constructions with, i. 2. 40, iv. 6. 10.

Ecastor, v. 9. 61.
eccere, iii. 1. 5.
eccum, iii. 3. 24.
effutire, iv. 6. 19.
em, i. 2. 12.
emunxi, iv. 5. 1.
enim, i. 2. 63.
enumquam, iii. 1. 15.
Epidicazomenos, Didascalia 8.
equidem, iii. 6. 6.
ergo, iv. 6. 28.
ethic dative, v. 6. 4.
excutio, iv. 1. 20.
ex re, v. 8. 76.
extortor, iii. 2. 27.

Facesso, iv. 3. 30.
factum uolo, v. 2. 4.
familiaris, v. 6. 11.
faxo, ii. 3. 78.
female names, i. 2. 102.
ferio, i. 1. 13.
Fors Fortuna, v. 6. 1.
frater ('cousin'), v. 4. 1.
fungor, construction of, ii. 3. 52.
future-perfect, idiomatic use of, ii. 2. 41.

G, Periocha 1.
gaudeo, with accusative, v. 9. 63.
genitive (Greek form), Didascalia 8;
(partitive), i. 2. 45, v. 9. 44; (of
4th decl.), ii. 1. 2, iii. 4. 18; (sub-
jective and objective), ii. 1. 20;
(locative), ii. 2. 9; (with adjectives),
iv. 1. 12; (with present participle),
iv. 3. 18; (with *uereor*),
v. 8. 78; (plur. of -o stems), iii. 2.
46.
genius, i. 1. 10.
gerund *for* gerundive, ii. 1. 24.
Greek loan-words, iii. 2. 63.
gynaecium, v. 6. 22.

Haereo, v. 8. 70.
hariolare, iii. 5. 7.
haruspex, iv. 4. 28.
heus, v. 8. 11.

hoc (= *huc*), i. 2. 102.
homo nemo, iv. 2. 1.
hospes, hospitium, i. 2. 17.
hui, iii. 6. 25.

Ibi, i. 2. 51.
idem, iii. 5. 31.
ilicet, ii. 2. 29.
ilico, i. 2. 38.
ille, idiomatic use of, ii. 3. 32.
illi (= *illic*), i. 2. 41, iv. 1. 6.
immo, i. 2. 96, iii. 1. 24.
imperative of *dico, duco, facio*, ii. 3. 79.
impluuium, iv. 4. 26.
inaudiui, v. 6. 37.
infinitive (in -*ier*), i. 2. 42, ii. 2. 27;
(historic), i. 2. 42; (final), i. 2. 52,
iii. 2. 25; (exclamatory), ii. 1. 1,
iv. 4. 29.
ingenium, ii. 1. 20.
ingratiis, v. 7. 5.
initiare, i. 1. 15.
iniuria, v. 8. 90.
intellecti, ii. 2. 19.
-io, verbal nouns in, ii. 3. 63.
ipsus, ii. 1. 26.
iste, early forms of, ii. 1. 18, iii. 4. 1.
ita me di ament, ii. 1. 13.
itane, iii. 6. 9.

Lanuvinus, Luscus, Prol. 1.
lectumst, i. 2. 3.
liberalis, ii. 1. 16, iv. 3. 18.
licet, iii. 1. 33.
locare, iv. 6. 32.
logi = *λόγοι*, iii. 5. 8.
ludi Romani, Didascalia 2.

Malum, iv. 5. 11.
manu mittere, v. 5. 2.
masks, ii. 2. 31, v. 7. 7.
medeor, v. 4. 3.
metaphor, from the circus, Prol. 17;
from a river, iii. 1. 15.
military terms, ii. 2. 50, iii. 1. 33.
modo non = *μόνον οὐχί*, i. 2. 18.
modo ut ('if only'), i. 2. 9.

Narro, iii. 2. 21.
nescio nisi, iii. 4. 11, v. 8. 59.
nimum quantum, iv. 3. 38.

nominative singular of -*ō* stems, Prol.

14.

nullus (esse), ii. 2. 1.

num quid uis, i. 2. 101.

Obicere, v. 1. 4.

ob rem, iii. 5. 41

odium, v. 6. 9.

ohē, iii. 2. 71.

omission (of verb), i. 1. 12, ii. 2. 17;

(of subject), i. 2. 4; (of preposition),

ii. 1. 19.

operae mutuae, ii. 3. 37.

oppido, iii. 1. 3.

optundo, iii. 5. 30.

opus, construction of, iv. 2. 3, iv. 6.

35.

oratio ('language'), Prol. 5.

Paedagogus, i. 2. 94.

pallium, v. 6. 4.

parody, ii. 3. 17-21.

perdo (scapulas), i. 2. 26.

perdunt, i. 2. 73.

peregre, ii. 3. 13.

periculum, iii. 1. 12.

perliberalis, v. 3. 21.

pignus, iv. 3. 56.

pistrinum, ii. 3. 19.

places, ii. 3. 6.

pleonasm, i. 2. 30.

popularis, i. 1. 1.

portitor, i. 2. 100.

postilla, iii. 1. 33.

potior, with accusative, iii. 4. 5, v.

5. 2.

potis, iii. 2. 32.

prae (adverbial), v. 1. 12.

Praenestinus, L. Atilius, Didascalia 5.

praesenti animo, v. 8. 64.

precator, i. 2. 90.

present for future, iii. 5. 47, iv. 5. 64,

v. 7. 10.

present indicative (deliberative), iv.

6. 9.

pro (interjection), iii. 2. 4.

prohibitions with *ne* and pres. sub-

junctive, iii. 5. 23; with *ne* and

imperative, iv. 3. 59, v. 3. 9.

propitius, iv. 3. 31.

prorsum, v. 8. 87.

πρόσωπον προτατικόν, i. 1. 1.

protelo, ii. 2. 34.

protinam, ii. 2. 12.

prouincia, i. 2. 22.

proverbs: *aduorsum calces*, i. 2. 28;

laterem lauo, ii. 2. 8; *fortis fortuna*

adiuuat, ii. 2. 24; *actum agere*, iii.

2. 72; *quot homines tot sententiae*,

iii. 3. 14; *suo suat capiti*, iii. 5. 6;

cantilenam eandem canere, iii. 5.

10; *auribus lupum teneo*, iii. 5.

21; *me excutere*, iv. 1. 20; *mulier*

mulieri conuenit, iv. 5. 14. See

also iv. 6. 30, v. 1. 3.

publicitus, v. 8. 85.

pudet, iii. 2. 45.

Quantum potest, iv. 3. 69.

Questions (dependent), iii. 2. 11, v.

3. 4.

qui (in wishes), i. 2. 73.

qui ('how'), iii. 2. 34.

qui (for *quis*), i. 2. 79, iii. 2. 7, v. 9. 1.

quid agitur? iv. 3. 5.

quid nū, i. 2. 14.

quin, ii. 2. 44, v. 6. 17.

quisquam, ii. 3. 49.

quoad, i. 2. 97.

quod (adverbial accus.), ii. 3. 33;

(referring to *eo*), ii. 1. 6.

quod si, Prol. 9, ii. 1. 5.

quom, spelling of, Prol. 9; (conces-

sive), Prol. 23; (causal), ii. 2. 29;

(explanatory), v. 8. 74.

quom maxume, ii. 2. 25.

Redduco (spelling of), i. 2. 36.

refert, iv. 5. 11; (omitted), v. 8. 47.

relative (attraction of), v. 9. 30.

relative sentences (indicative in),

Prol. 17; (subjunctive in), v. 6. 36.

relicuus, i. 1. 3.

repudium, iv. 3. 72.

rescribo, v. 8. 29.

rex, i. 2. 20, iii. 1. 24.

Roman allusions, i. 2. 22, ii. 3. 20,

72, v. 8. 71.

Roman games, Didascalia 2.

Satin est id? iv. 4. 2.

scin, i. 2. 61.

scitum, iv. 5. 2.
 scribere dicam, i. 2. 77.
 scriptura, 'style', Prol. 5.
 scrupulum, v. 8. 61.
 secondary predicate, v. 1. 1.
 sedulo, iii. 3. 13.
 sententia, v. 8. 56.
 sescenti, iv. 3. 63.
 Shakespeare, Prol. 8.
 sigmatic aorist, ii. 3. 78, iv. 6. 15.
 sis (= *si uis*), i. 2. 9.
 slaves (punishment of), ii. 2. 40, iii. 2. 21; (evidence of), ii. 3. 62.
 sodes, i. 2. 53.
 Solon, i. 2. 64, 75.
 stare ('to be successful', of a play), Prol. 9.
 statim, v. 2. 7.
 subjunctive (with *uolo*), i. 2. 52; (dubitative), iii. 1. 31, iii. 2. 72; (deliberative), i. 2. 67; (restrictive), iii. 2. 20; (indirect question), i. 2. 72; (exclamatory with *ut*), ii. 1. 1; (attracted), v. 9. 41; (imperfect of), ii. 3. 67.
 Sunium, v. 5. 9.
 suscipio, iv. 3. 41.

suspensio gradu, v. 6. 27.
 synzesis, ii. 2. 4.
 Talentum, iii. 2. 46, iv. 3. 39.
 tandem, iii. 2. 26, iv. 4. 20.
 tibiae, Didascalia 7.
 tonstrina, i. 2. 39.
 Turpio, L. Ambivius, Didascalia 5.
 Ualete et plaudite, v. 9. 66.
 uenire in mentem, iv. 3. 47.
 uereor (with genitive), v. 8. 78.
 uincibilis, ii. 2. 47, v. 8. 68.
 uis (noun), i. 2. 57; (verb), i. 2. 101.
 uita (= *uictus*), iv. 6. 6.
 uix tandem, ii. 3. 4.
 ultro, iii. 2. 13.
 uolo (subjunctive with), i. 2. 52.
 uolup, iv. 3. 5.
 uorsuram soluere, v. 1. 15.
 usque, ii. 3. 19.
 ut ('how'), iii. 2. 21, v. 8. 52; (with exclamatory subjunctive), ii. 1. 1, v. 6. 34.
 utibilis, iv. 4. 9.
 uti foro, i. 2. 29.
 utut, iii. 4. 4.

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